

GRADE II

BOOK I

The UNIVERSITY COURSE of MUSIC STUDY

A STANDARD TEXT-WORK



STUDENTS' ABRIDGED EDITION

PREPARED BY THE EDITORIAL STAFF OF THE
National Academy of Music.
INCORPORATED
Carnegie Hall New York N.Y.

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THE UNIVERSITY SOCIETY
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NEW YORK

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The UNIVERSITY COURSE of MUSIC STUDY

INTERMEDIATE DIVISION

GRADE TWO

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PREFATORY COMMENT

In this Student's Abridged Edition of *The UNIVERSITY COURSE of MUSIC STUDY*, Piano Series, there is contained all of the essential exercises, études, and pieces in the unabridged work, and in addition a considerable number of supplemental compositions, which can be drawn on at will to lend variety and an opportunity for choice on the part of the teacher in the treatment of the individual problems.

Four books constitute an average year's work, particularly where a student is attending school. Faster progress is possible for those of marked musical aptitude or who devote more than the average amount of time to practice, but thoroughness and a natural development are at all times to be preferred to a superficial development, however rapidly the student may seem to progress.

It is recommended that each pupil shall have a Practice Book, in which the teacher will indicate in writing the work assigned for practice and study, that which is completed, and that which is carried over or elaborated upon from lesson to lesson. It also will serve to show all unfinished work which it is planned to review at a later date. With such a record before student and teacher at each lesson, a comprehensive plan can be pursued in a systematic way.

At the end of a paragraph of text in this edition, a section number enclosed in brackets indicates the location of additional text in the unabridged work.

Under each example number there is found in brackets and in smaller type an exercise or illustration number, by which to locate the same item in the same chapter in the complete edition.

If the number in small type is an "example" number, the material has been carried over from the teachers' manual; if it reads "Sup. Tech." it is from a Technical Supplement.

Thus:

Example No. 2

[Illustration No. 4]

Example No. 2 in this chapter of this edition is Illustration No. 4 in the same chapter of the complete work.

Example No. 5

[Exercise No. 3]

Example No. 5 in this chapter of this edition is Exercise No. 3 in the same chapter of the complete work.

Example No. 8

[Example No. 3]

Example No. 8 in this chapter of this edition is Example No. 3 in the Teachers' Manual for this grade.

Example No. 10

[Sup. Tech. III-7]

Example No. 10 in this chapter of this edition is No. 7 in the Technical Supplement for the Junior Graduate Division (Grade III).

Where no such reference is found it does not indicate the insertion of new material, but the re-printing of earlier exercises for convenience of student and teacher in connection with the Cumulative Review and Elaboration of Fundamental Technic.

A reference to an example in a previous chapter of the SAME edition is as follows:

(I-vii, Ex. 6) means Grade I, Chapter 7 and Example No. 6.

(2-xii, § 5) indicates Grade 2, Chapter 12 and section 5.

(1-2, p. 36) is a reference to page 36 in Book 2 of Grade I, of this Students' Abridged Edition.

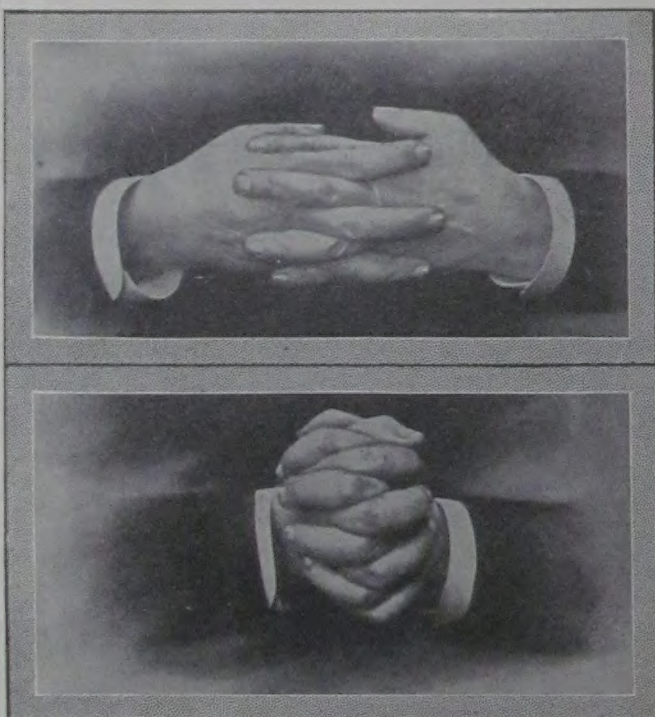
The review of earlier work is always productive of great good, as is the employing of easy material for practice in sight playing. These are two principles most commonly neglected in connection with piano study, and which have much to do with the cultivation of musical intelligence and that degree of musical understanding which is essential to musicianship. A review of the earlier material of *The UNIVERSITY COURSE* with each pupil, will enable any teacher to standardize his instruction, and eventually if he so desires, to combine class instruction with private teaching.

The chief endeavor in the preparation of this edition has been to supply in simple and compact form a selected and graded collection of material which will serve as the basis for any method of music instruction, and which will be within the reach of every student of the piano, without exception. Every essential phase of piano playing is embraced, but in such form as will permit every teacher to exercise complete individuality of application and treatment.

Clapping of Rhythmic Patterns

The clapping of rhythmic patterns is essential to development of the ability to keep time. There is the ordinary **CLAPPING**, palm to palm, which serves an excellent purpose with little children. Older students may use to great advantage an application of the same idea called **CLASPING AND CLAPPING**, in which the wrist is brought into play in a manner that prepares it for future octave work. Interlace the fingers as in Picture No. 1, then place the palms together as in Picture No. 2.

Picture Nos. 1 and 2



Spread the elbows away from the body so that the arm and hand form a right angle. The hand is the farthest back from the wrist that it can go. When in this position, lift the elbows a little and separate the palms, the fingers clinging together

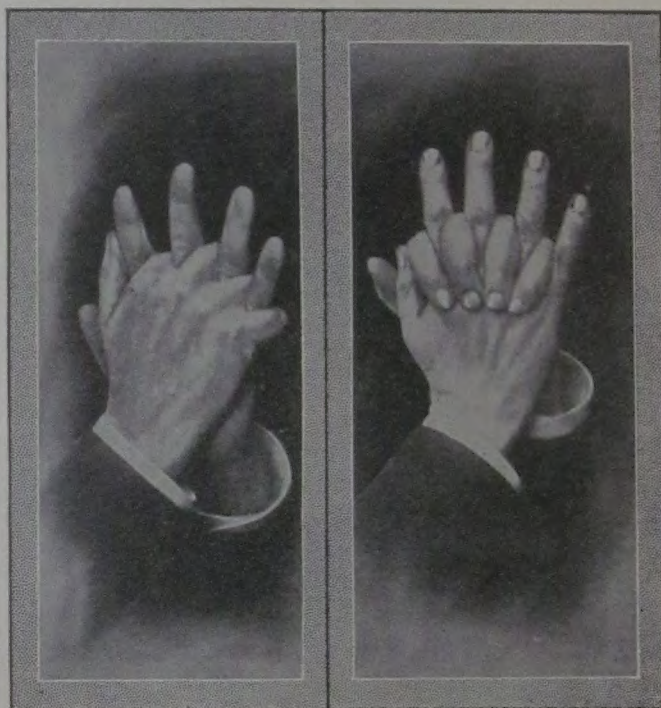
with the sensation of a slight pull. Bring the palms together so that the contact makes a mild sound.

Rhythmic practice done in this way is not tiresome; it trains the wrist muscles, while allowing them to stay relaxed. The interlocking of the fingers spreads the palm knuckles gently, so that the hand is widened. This drill can be used with definite results for years.

For occasional use a rhythm may be practised by tapping with the flat finger tips against the lid of the piano, using a flexible wrist motion.

Another method which may be called **GRASPING** is to clasp the hands, palms together, in the position shown in Picture Nos. 3 and 4, the fingers of

Picture Nos. 3 and 4



each hand alternately elevated or clasped according as the rhythm requires. There must be a distinct consciousness of the feeling of one palm moving against the other. As one hand grasps the back of the other, its fingers must form right angles at the palm and middle knuckles. Much more rapid movements can be made with these motions than with the wrists. It is a valuable exercise for closely-knit muscles, as it widens the space between the knuckles and gently stretches the hand. It is also helpful as a preparation to chords, octaves and *arpeggios*.

CHAPTER I

PINDAR, THE POET-COMPOSER, AND MIDAS, THE FLUTE-PLAYER

More than five centuries before the time of Christ a boy was born in the state of Thebes, in Greece. While in his cradle tradition has it that a swarm of bees settled upon his lips and filled his mouth with honey. From this circumstance it was predicted that he would be a great poet.

The boy, who received the name of Pindar, was the son of a flute-player. Like the Bach's, centuries later, the family into which Pindar was born was a musical family, celebrated as flute-players for a number of generations. In one of his odes the poet claims descent from Spartan ancestors and, through his mother, from Thebe, mythical founder of the nation. Near to the city of Thebes was a lake noted for its reed-beds. From these the flute-makers of Thebes obtained the materials for their instruments said to equal those made from the reeds of the "flute pond" in Phrygia. (The reader is asked to keep in mind that the flute of ancient Greece was played like the clarinet of today, with a reed mouthpiece and not blown into directly as in the modern flute.)

As the favorite instrument of the Thebans, playing the flute (Greek type) was included in the systematic education of the boys. The famous Theban general, Epaminondas, a century after Pindar, was a skilful player. As the son of a flute-player, a professional, Pindar's training was more careful and more thorough than that of other boys. His first instruction was naturally received from his father. Pindar's progress was so rapid that his father found himself outstripped in skill. Therefore the boy was sent to Scopelinus, the most celebrated player in Thebes. The style of playing followed by Scopelinus we would call solo—that is, instrumental.

It happened that a celebrated flute-player from the south of Greece, named Lasus, came to live at Thebes. His style of playing was to accompany the voice and was considered the national Greek style. Lasus also taught Pindar to play the lyre in a new way which he himself had developed. This specialty consisted in introducing graceful runs and ornamental passages, such as had previously been limited to the flute, in this way blending the two styles and exalting the lyre above the flute. So it came about that Pindar abandoned the flute to devote himself to the lyre as the best medium for music which might be sung and played by the same performer.

Learned in the Greek poetic art and a master of the various meters used, Lasus devoted himself to the training of his talented young pupil, a course which was to make of Pindar a poet, a singer, and a composer. All this in addition to his technical skill as an executant, first on the flute and then on the lyre. It is well-known in these modern times that famous composers, gifted with undoubted genius, showed astonishing command of their art before they reached manhood, Bach, Mozart, Beethoven, Schubert, Liszt, and Chopin, for example. Pindar was the first precocious genius in music of whom we have record. While he was still a boy he began to compose poetry which he probably delivered

to his own music. His first work, written before he was sixteen and at the suggestion of a celebrated Theban poetess, was based on the mythology of Thebes. With youthful extravagance he covered the subject in his first six lines. Whereupon he was reminded by his patroness: "You must sow with the hand and not with the whole sack." (This incident reminds us of Wagner's first tragedy. In this he killed off nearly all his characters in the first three or four acts, and was obliged to bring them back as ghosts in order to finish.)

At the age of sixteen Pindar went to Athens with Lasus and acted as chorus-master to the latter in preparing his works for public performance. (Like Weber and Wagner in later centuries Pindar gained a practical acquaintance with every detail of musical performance in addition to his exceptional individual technical skill.) From Athens, on his own account, Pindar traveled from city to city, not only in Greece but also to the east and the west, directing performances and composing music, principally songs of triumph for victors in the various public games such as the Olympic, Isthmian, and Pythian. Referring to his genius in composition or structure it is interesting to learn that a critic skilled in Greek poetry and the music of our classical period finds in Pindar's works a parallel to the form of the classical sonata.

* * *

One of Pindar's odes is inscribed "To Midas of Agragas, Winner of the Prize for Flute-playing." In the ode itself Pindar refers to the player as "glorious Midas." This record and many others plainly tell of the enthusiasm of the Greeks for the flute and its music, and of the great sums lavished on famous artists. The musician of today cannot overlook a line in which the poet writes: "Ne'er, save by toiling, mortal aught of bliss hath found." From his own experience Pindar knew, as Midas and all artists since have learned, that the price of fame is the toil of persistent, intelligent practice.

Twice in the course of his professional career, 494 and 490 B. C., Midas won the laurel wreath in the flute-playing contests at the Pythian games held under the patronage of the oracle of Apollo, patron god of music and the arts. Once also he was victor at the Panathenian games. When he returned to his native city he entered it in triumphal procession, an honor not likely to be accorded in any capital of the modern world to a mere musician. A statue, dating from a period six hundred years after the time of Midas, is considered as a copy of an earlier supposedly faithful original. The flute shown in this portrait is not true to the Greek instrument of Midas' time, in the matter of the mouth-piece. The Roman historian, Pliny, says that Midas invented the side-blown flute. We must continue to understand that the flute of Greece was a pipe blown by a reed.

The simplest form of the Greek flute was called the *monaulos*, that is a single pipe. The double flute was also much used. An example of the *monaulos*, in the

British Museum, is thirteen and one-half inches long, with a bore of three-eighths of an inch. The wood is sycamore. Another pipe is twelve and one-quarter inches in length; the bore is the same. The series of sounds given by the longer pipe is: Ab, Bb, Db, Eb, F, G and A; that of the shorter pipe is: Bb, C#, Eb, F, G, A, and Bb. Fingers of both hands were used in playing.

At the height of the period of Greek luxury various kinds of flutes were made. The style most valued was a tube of ivory encased in bronze. It is recorded that the flute of a celebrated Theban player cost the equiva-

lent of nearly \$2500. Several flutes recovered from the ruins at Pompeii show that in order to set the flute to the special mode desired a thin band of metal was drawn from the back of the flute to close any hole not giving a sound in the mode.

We are told that the flutes of ancient Egypt and Greece required effort in playing. Representations on monuments and buildings show that players fastened bandages around the cheeks to prevent strain on the muscles, and that veils were worn to conceal the twisting of mouth and face while playing.

CHAPTER II

THE HUNCHBACK OF ARRAS

Kings and men of the nobility, high in station and renowned in other ways, were numbered among the *trouvères*, the celebrated composers, poets, and singers of southern France during the Middle Ages. A famous one was Thibaut, King of Navarre (1201-1253), in the south of France whose compositions place him in the class known as *chansonniers*, that is, writers of *chansons* or songs. In this respect his work is important for the reason that he did not follow the strict rules of the composers of music for the Church but tended toward the two modes in use at the present time, the major and the minor. For example, one of Thibaut's tunes, still preserved, moves altogether in G major. Like the writers of the folk-tunes of a later period the *trouvères*, the *troubadours*, the *chansonniers*, and the *minnesingers* composed their melodies without respect to the theoretical laws of the scholars of the Church music. In this way they prepared for the change which took place in the middle of the seventeenth century when art music departed from the Church modes, bending toward the simpler ideas of the people's song, and adopting the scales and keys now in common use.

Forty years after the birth of Thibaut, in 1240, a boy was born at Arras, in Picardy, who was to become one of the most noted of the *trouvères*, not because of his high rank or of his skill in arms, but by reason of his work in music. As he grew up he was given the nickname *Le Bossu* (the hunchback) whether because of an actual deformity or some point in his build such as a short neck, high shoulders, and arched chest, is not clear. He himself wrote: "They call me 'hunchback' but I am not one." In the history of music he is known as Adam de la Hale or Halle.

The elder de la Hale was not of the nobility but was a member of the burgher class of the city and evidently a man of means. In that period there was more chance of winning preferment in the Church than in arms for the sons of the citizen class. So Adam, probably a younger son, was sent to a Church school to be educated for holy orders. Of the details of his school-days no information is available. Judging from his later life it seems fair to conclude that he had attractive qualities of mind, if not of body, sufficient to make him prominent in the school. Of course his undoubted musical talent, later to make him famous, was an asset to him even in his youth. So he remained in the abbey and received the sort of education considered necessary to fit him for the priesthood. It was customary for the young candidates for holy orders to take part in the music of the services, and doubtless Adam was instructed in singing, in the rudiments of

music, sang in the choir, and learned to play the crude instruments of the time.

But all of this came to an end while he was still a youth. Adam fell desperately in love with a young girl of the neighborhood, much to the dissatisfaction of the good fathers of the abbey. So it came about that to avoid further trouble Adam was released from his vows as he had not gone far enough to be ordained to the priesthood. Adam and his fair Marie were married and set about making a home. In a description of his wife he says that she unites "all the *agremens* of her sex," which is equivalent to saying the "graces"; for the word *agremens* is still used in musical science to indicate the various forms of grace notes and other embellishments in music.

For a time all went well with the young pair. But alas! Musicians and women seem to have been "temperamental" in the thirteenth century as well as in later times. Whether the fault was Adam's or Marie's, or whether both were to blame, is not told. What we do know is that in 1263 the pair separated and Adam again took up his studies for the Church. Next that we hear of him he was in the service of Robert, Count of Artois, a celebrated French noble. In 1282 he went with his master to Italy.

The student will keep in mind that it is only in comparatively modern times that musicians have been independent in their professional life. In the time of Adam de la Hale a musician was always a sort of high class servant in the establishment of a king, a prince, an archbishop. Usually he was bred in a monastery or Church school, for learning was in the hands of the Church. When a nobleman of high station traveled he usually had a number of servants of various grades in his retinue, among them a chaplain, a musician, a poet perhaps, and other persons to contribute to his pleasures. Thus it came about that although the errand of the Count of Artois was military and political he took with him his favorite musician. In carrying out the duties of his office Adam wrote some of his most important works for the entertainment of the French court at Naples during the period when the French occupied that part of Italy.

Dramatic entertainments were popular at that time and Adam's talent had been turned in that direction. While he was still at Arras he wrote a crude sort of play which was performed in 1262. As his years increased he continued to write in this form basing his work on the style of composition called *pastourelles* by the *trouvères*, a poem in which the subject was pastoral in character. This form he elaborated into what was

termed a "dramatic pastoral" *Le Jeu de Robin et Marion*. This was first performed at Naples in 1285. Eleven characters are used but the rôles are not developed. The principals are Robin, his sweetheart Marion, and a nobleman, Aubert, who tries to win the maiden from Robin. Coarse jests make the work impossible to present in this day. The piece is written in dialogue, is divided into scenes, and interspersed, in the style of comic opera, with airs, couplets, and musical dialogue. The voices sing alternately, never together. Some of the airs remained popular for a long time, notably, one entitled *Robin Loves Me*. The melody has a modern quality and is not without charm. As a whole the work points the way to the comic operas of a later period and justifies the statements of historians that Adam de la Hale is one of the important figures in music. He was an eminent master in the old French *chanson* in which style he wrote both words and music.

Manuscripts of the fourteenth century, now in the Paris Library, contain quite a number of his *chansons* for three voices, in rondeau form; also six motets for Church use (Latin text), written on a *canto fermo*, or familiar air, to which florid counterpoint is added in the other parts. The harmonization is not in the modern style but consists of octaves, fourths, and fifths, with passing notes. The notation is in whole, half, and quarter notes, as was customary then. If a fairly rapid tempo is used the effect of the open fifths and fourths is less bare and colorless than if sung at a slow tempo.

A French critic calls attention to Adam's habit of departing from the strict rules of the Church composers and of using contrary motion, but with more boldness than real success. Yet the resulting dissonances are no harsher than some which we find in the works of later composers. He died at Naples in 1287.

CHAPTER III

TWO ROYAL MUSICIANS

During the reign of Henry VII, of England, the people of that country gained in the arts of peace and in commerce. The common people were fond of their countryside tunes and dances. A true rhythmical melody is to be found in these old examples of folk music. Increased intercourse with foreign countries, especially by the aristocracy, was beneficial to art, including music. During this period improvements in musical instruments used in Europe caused a favorable reaction upon taste and skill in playing. In the matter of Church music English musicians followed the methods of the Italian composers, emphasizing the contrapuntal style.

On the 28th of June, 1491, a son was born to King Henry VII. This boy received the name of his father. He was not the oldest son for which reason it was planned that he should not be a soldier but should enter the Church and become a priest, with probable accession to high position later. As was usually the case with high-born lads in those days Henry's early education was received from one of the family chaplains, attached either to his father's or his mother's household. As he grew older he went to a school where he mingled with other boys and received the instruction considered necessary for the sons of noble families. In addition to this, as a prospective member of the clergy, Henry was instructed in music, an essential in the learning of a priest or a bishop. We are not informed as to the extent of his training in music but there is reason to believe that the young Henry learned to sing—he probably took part in the school choir—and may have gained some skill in playing the musical instruments in favor in his day.

It is known that he received thorough instruction in the art of music, for several compositions attributed to him have been preserved. These are a Church motet with Latin words, an anthem, *O Lord, the Maker of all Things* (the genuineness of this is disputed), and a three-part ballad; a manuscript collection in the British Museum, in London, contains other songs in three and four parts, pieces for three and four viols. At the time of his death, as Henry VIII, a catalog of musical instruments belonging to him was made. This shows a direct interest in music, although he may not have

kept up his early playing skill. The arrangements for the chapel of Henry VIII were quite lavish and the number of singers was greater than at any time before or after.

During Henry's reign music was an accomplishment of many of the men and women of the Court, especially those who had traveled on the Continent. The change from the Roman Catholic to the Episcopal church establishment, made during the time of Henry, had little effect upon sacred music. The finest of the English musicians remained in their positions and composed in the same style as before. Henry was fond of an entertainment known as the masque. These usually began with dialogue and scenic effects and ended with a masked ball. Owing to the popularity of these masques in later years English musicians gave much attention to them and wrote effective music.

Henry's son, Edward VI, seems to have inherited his father's musical talent. He is said to have been a good amateur musician. The same is true of his sisters, who are known as Queen Mary and Queen Elizabeth. Edward remained true to the separation of the English Church from Rome. A result of his influence for the reformed faith was the increasing use of texts from the English Bible for anthem setting. When Mary came to the throne the Roman Catholic influence and the Latin service was restored in English churches. This change seems to have bothered the musicians very little, if at all. They readily adapted their music to either form. Mary had skill as a performer on the lute and the virginals.

When Elizabeth came to the throne the brightest period in the history of music in England began. The Queen was very much interested in music and is said to have been a skilled player on the virginals. This was a small instrument contained in a box which was usually placed on a table for playing. It was strung with one wire to each note; when a key was pressed down a sort of plectrum was raised to strike the string and produce a sound. To our ears, accustomed to the full tone of the modern piano, this sound appears weak and light. Yet the virginals, a larger form called the spinet, and a still later form known as the harpsichord, prepared the way for the piano.

Naturally the Queen's cultivation of music had a strong influence in court and aristocratic circles. The lute was still in favor. Chamber music for stringed instruments of the viol family was cultivated. Secular vocal music was extremely popular, and this favor led to the development of a style of vocal music which is full of charm for present-day singers, the madrigal. The gentlemen of the Court were expected to learn something about music. A story is told of a young man who was invited by his hostess to take a part in a madrigal. When he said that he could not do it he was asked where he had been brought up.

The pioneer in the cultivation of this style of music was a wealthy merchant of London, Nicholas Yonge by name. From the works of Italian composers he selected a number to which he furnished English translations. It was his custom to gather friends in his house and to use part of the evening in singing madrigals for, as said before, it was considered a natural social accomplishment to carry a part in a chorus. Yonge had these madrigals printed and managed to draw public attention to them. As a result English composers began to study them and finally to write in the style with so much success that the madrigals of the English school compare favorably with the best of the Italian. Morley, Byrd, Este, Farmer, Wilbye, and Weelkes, were prominent composers. The madrigal for four or more chorus parts contains much contrapuntal imitation but not regular fugue movements. It is the nearest vocal parallel to the quartet for strings.

With Queen Elizabeth's coming to the throne England became a definitely Protestant nation and the service music was sung in English instead of in Latin. The church music composers adapted some of the older

portions of the Latin service and also produced much new music. Their work was the foundation of the important sacred music for the English church service including the anthem which is peculiar to it. The texts were selected from the Bible and from the Prayer Book. The same plan was followed in succeeding centuries and has given to the English and to American Protestant churches a rich, noble literature of choral music.

One of the most prominent of these first Church composers was Thomas Tallis. As a boy he was a chorister in the chapel of Henry VIII and also a singer in the same establishment after his voice changed. Like many other English musicians he gave up work as a singer and became an organist and composer; in these capacities he served in the chapels of Henry VIII, Edward VI, Mary, and Elizabeth. The most astonishing example of Tallis' skill is his *Song of Forty Parts* in which the chorus is composed of eight separate parts for soprano, for mezzo-soprano, for counter-tenor, for tenor, and for bass. Each has a share in the imitation which is a characteristic of the style of music then in use. During Elizabeth's reign it became the practice, especially of persons who took up with the Calvinists, later the Puritans, to sing metrical versions of the Psalms. The origin of the tunes used by these persons is not known. At first they were published only as melodies, accompanying parts being added later. In the old collections the air is given to the tenor voice, not to the treble. This psalmody which is in great contrast to the congregational music of today, nevertheless furnished the basis for the hymn tunes which have played so important a part in the religious life of the English and American people.

CHAPTER IV

COMPOSER TO THE POPE

At the time Columbus discovered America in 1492 the music of the Church in Spain, Italy, France, Germany was contrapuntal in character. Composers vied with each other in the use of all the devices they could work out to elaborate the music of the various parts of the Mass. A peculiarity of much of the music of that period was that the composers did not write original tunes but would take airs familiar to the people and adapt the words of portions of the Mass to this music, giving the air to one of the voice-parts and supplying florid passages to the other voices. The effect was much as if a composer of the present day would take a tune like *Old Folks at Home*, give it to the tenor or baritone to sing—of course with scriptural words, and then write elaborate parts for the other voices. In some cases tunes commonly associated with vulgar words were used in the making of masses, the latter sometimes even called by the name of the tune, as if a modern composer had used the song *There'll be a Hot Time* as a theme for a mass, and given that title to the composition. But this was to undergo a sweeping change at the hands of a composer of the next generation.

In 1524 a boy was born to a peasant father and mother in the little town of Palestrina located in the Campagna, near Rome. The family name seems to have been Sante but the baby boy was baptized Gio-

vanni Pierluigi (John Peter Lewis) and in later years was known as da Palestrina (of Palestrina) from the name of his birthplace. Whether he displayed musical talent at an early age we are not informed. As a child of poor parents he could study music only under the care of the Church so it is probable that he gained the beginning of his musical education in the choir of the church in the town in which he lived, as was the case with many other composers. The statement is made that a maestro of a church in Rome heard the boy sing in the streets and was attracted by the purity and beauty of his tone. This may be true. On the other hand the records indicate that he went to Rome about 1640 when he would have been nearly sixteen years, an age when his voice would have changed or have been in the course of changing. It is known that as a man he had a poor voice. This raises the presumption that he may have been kept at singing too long with the result of injuring the quality of tone.

Shortly after he came to Rome Palestrina became a pupil of Gaudio Mell, a Flemish musician who conducted a school of music in the city. On account of the similarity of the name to that of Claude Goudimel it has been said that Palestrina was a pupil of Goudimel. The latter was a French Huguenot musician who was in Rome for a time and was permitted to remain there by the Papal authorities because of his musical knowledge,

skill as a composer, and success as a teacher. When he was twenty years old Palestrina was appointed organist and choirmaster of the principal church in his native town. His duties were to play the organ at festivals, to sing in the daily services, to teach singing and music to the members of the choir. In 1547 he married Lucrezia di Goris, and became the father of four sons of whom only one survived.

Evidently the years spent at Palestrina must have shown some good work for in 1551 Palestrina was appointed as Master of the Chapel at one of the churches belonging to the Vatican at Rome. Three years later he published a collection of masses dedicated to Pope Julius III. In 1555 the Pope recognized the composer by giving him a place as one of the twenty-four singers of his private chapel, at a salary greater than he received at the church. This good fortune did not last long for some months later Pope Julius died and his successor dismissed Palestrina because the latter was not in priestly orders and was married, two conditions against the rules of the Chapel. This dismissal was a great blow to Palestrina who became seriously ill. Near the end of 1555 he was made Chapel Master at the Church of the Lateran where he remained for nearly six years, going then to Santa Maria Maggiore. His connection lasted for ten years (1561-1571) and his salary was 16 scudi (\$16) per month, worth nearly four or five times more than today. During this period he was active in composition, especially giving up the old custom of taking popular tunes for themes. His works were original in every respect.

During this period, in 1564, Pope Pius IV appointed a commission to bring about reforms in the music of the Church. Two of the cardinals on the committee were friendly to Palestrina and used their influence to have one of his masses performed for the Pope. The latter commended it officially as a model of what Church music should be. As a reward Palestrina was granted the full pay of a singer in the Pontifical Choir, an appointment confirmed by the succeeding popes during Palestrina's lifetime. In 1571 he was once more appointed as *maestro* (master) at the Vatican.

It has been stated that Palestrina suffered much from poverty during his lifetime. Other historians hold the contrary opinion. It is true that the salaries attached to the posts he filled were not large. But it is equally true that he sometimes drew several salaries, partly honorary, at the same time. In addition, as previously stated, the purchasing power of money was much greater than it is today. He had the patronage of several cardinals, and this also meant income for him. His compositions were dedicated to members of the aristocratic and clerical circles who, as was the custom, gave him some money return.

He is said to have had a music school during the latter part of his life. If this is true it probably never became firmly established for the records name only seven private pupils, three of whom were his own sons. It would seem therefore that, like Bach 150 years later, he may have accepted only a few talented young men as pupils. Two of his sons who showed signs of inheriting the father's genius died in youth, and a third son who survived was wild and worthless. In 1580 his wife died. As a contradiction of the stories of his poverty it is recorded that in 1581 he married a rich widow.

If a study of Palestrina's life suggests that he endured disappointment and affliction, and that he suffered from the jealousy of fellow-musicians it is pleasant to read of an incident that occurred in 1575. In that year 1500 singers from his native town, members of two religious societies, came to Rome. They were divided into three choruses, one of priests, one of laymen, and one of women and boys. They came into the city in solemn procession, singing the music of the composer who bore the name of their city, with the creator of this beautiful music marching at the head of the procession as conductor.

Palestrina died January 26, 1594, of pleurisy. The priest in attendance at the last hour was Filippo Neri, who was the first to give in church dramatic renderings of scenes from the Scriptures, in which he was assisted by Palestrina who supplied chorus music to serve as a suitable background.

CHAPTER V

A BLIND MUSICIAN-POET

During the reign of Henry VIII and Elizabeth in England the cultivation of music as an art was much advanced. The aristocracy favored the music of the lute and the viols and sang madrigals at their evening companies. The common people sang the songs of the country-side. The church musicians wrote anthems and other sacred music in the contrapuntal style then in use. During the political troubles in England which began in the time of James I and culminated after Charles I came to the throne music suffered much. The fine arts have been called the arts of peace. Naturally they always suffer in times of political turmoil. So it was in England. The adherents of King Charles were attached to the Established Church and its practices including the use of the organ and the choir, and the elaborate service music of the older composers. The Puritans were strongly set against the Church and preached against "popish" music. The Cavaliers, in turn, railed against the psalmody of the Puritans.

Thus there was a constant strife against music, particularly the sacred styles.

Directly that civil war broke out between Parliament and the King the Puritan aversion to elaborate church music was shown by the soldiery. All over England scenes such as the following might have been witnessed. The soldiers of Parliament entered churches, broke up the organs, tore up prayer books, and perhaps burned the music used by the organists and choirs. The musicians who had been employed in the Chapel Royal and in cathedrals and at court were driven from their posts and forced to take refuge in the country, seeking such asylum as friends and patrons could give to them. The public use of every species of music except the singing of Psalms was prohibited. The Puritan enthusiasm for the Psalms was shown by the soldiers who went into battle to psalm singing. The attitude of the extremists is shown in a book by William Prynne in which he condemns stage plays as

"sinful, heathenish, lewd, ungodly spectacles, intolerable mischiefs to churches, to republics, to the manners, minds, and souls of men." Music, vocal and instrumental, as an accompaniment to plays was "amorous, obscene, lascivious, lust-provoking," and songs or ditties used by the stage people and the aristocracy were "evil and unclean." This was the attitude of the great majority of the Puritans and was that of many of the first settlers of Massachusetts.

But there was another side to the story, as one may learn by reference to the lives of certain educated men among the Puritans. For example Cromwell owned a valuable organ, kept a private musician, and gave state concerts. It is told of him that he loved a good voice and instrumental music well. Colonel Hutchinson, one of the committee who condemned Charles I and a staunch republican, could "dance admirably, had a great love for music, and often diverted himself with a viol on which he played masterly." John Bunyan, author of that favorite book of the Puritans, is another example. His writings show a love for music and references to the use of music by his leading characters. The use of the virginals, viols, and lutes is mentioned without criticism. It is related that during his imprisonment Bunyan managed to make a flute out of the leg of the one chair allowed to him.

When the Puritans drove the musicians of the churches and cathedrals out among the people their radical policy in regard to church music prepared the way for the cultivation of secular music which was not under so strict regulation. The family life of the educated and cultivated people included the use of music for recreation.

To the names of Cromwell and Bunyan that of a third, one of world-wide repute, is to be added. This is the name of John Milton, the poet, author of *Paradise Lost*. Milton was born at London, December 9, 1608. His father was a scrivener (notary) but found pleasure in the study of music during his spare hours. He was not an enthusiastic amateur but a composer of real merit and a contributor to the celebrated collection of madrigals, *The Triumph of Oriana*. A study of his writings shows that he had both contrapuntal skill and melodic invention above that of the average. John was early set to musical studies. The environment in the Milton home was unusually favorable to music. Various noted musicians were friends of the elder Milton and were accustomed to visit him at his house, and it was not an unusual thing for madrigals to be tried out there, little John adding his childish treble as he gained sufficient skill to carry a part. But his musical experiences were not limited to singing. There

was an organ in the house and other instruments which the boy was allowed to play. By the time he was ten years old and was sent to St. Paul's School to prepare for the university he played acceptably on the organ and the bass-viol. As St. Paul's Cathedral was near at hand he had opportunity to hear the big organ there, a contrast to the small house organ at home.

At the age of seventeen Milton entered Cambridge University. Early in his career there he wrote an essay *On the Music of the Spheres* in which he shows acquaintance with the system and theories of Pythagoras. In his poetical works these ideas are often suggested. There is nothing to show that Milton took an active part in the musical life of the University. After graduation he devoted himself with increased zeal to the study of the classical poets, and in reading the Greek writers on the theory of music. Mathematics and music were two of his favorite studies.

An acquaintance with Lawes, the composer, resulted in the writing of a masque, *Arcades*, and a later, more celebrated work, *Comus*, to both of which Milton furnished the text. In 1638 a visit to Italy was undertaken. During his stay at Florence he made the acquaintance of the aged, blind astronomer Galileo, son of one of the founders of opera. The astronomer was trained in music by his father and excelled in charm of style and delicacy of touch in playing the lute. He also played the organ and other instruments. The lute, however, was his special solace in his blindness. When news reached Milton of the political troubles in England his passionate love of liberty asserted itself and he returned to take a part in the struggle.

Milton, like most of the scholars of that time, wrote on the subject of education. He believed that music should have an important place in any system. A marriage in 1643 was not a happy one and his wife left him for a time. When Cromwell became Lord Protector Milton was made a secretary, and held the position until Cromwell's death in 1658. In 1652, owing to overwork and eye strain, his sight failed and he became totally blind. Now it was that he must have recalled his old friend in Italy, Galileo who found his solace in his music and his lute. Milton turned to his music and to his organ. Another marriage in 1664 brought him a wife who "had a good voice but no ear," as Milton himself said. *Paradise Lost* was completed in 1665. For it he received \$25.00 with the promise of a like amount for each succeeding edition. Three were sold in all.

During his blindness Milton was accustomed to play the organ and to sing. Especially delightful to him were the occasional gatherings of his musical friends. He died in London, Nov. 8, 1675.

I

FINGER INDEPENDENCE

§ 1. By nature the fingers are unequal in strength, therefore the production of EQUALITY IN STRENGTH is one of the first points to be considered. The thumb is the strongest; then follows in order, the third, second, fifth and fourth fingers. To secure evenness in POWER OF TOUCH, an unevenness of pressure must first be used to offset the natural inequalities in finger strength. Much practice will be required before absolute equality is developed. [§ 3]

§ 2. Any waste of effort affects both *velocity* and *tone* quality. It is, then, of first importance that the fingers, as they are raised and lowered, should retain their curved position, invariably striking—or pressing—the keys with the tips only, except, of course, when a slight straightening of the fingers is made necessary in the execution of louder passages in which black keys are used. [§ 4]

§ 3. During the practice of Exercises Nos. 1 to 6 one finger-tip should remain firmly pressed against the key near its edge while the others, in turn, depress the keys with a firm pressure, retaining the tips in contact with the depressed key, but at once releasing the firmness of the muscles. Lifting the finger from the key will then quickly bring the muscles under control for the next stroke. This will produce what is termed the *legato* touch. The *whole* notes connected by *ties* represent the holding down of one of the keys after it has been struck. [§ 6]

Study, Gurlitt

§ 4. This study contains excellent material for developing the independence of the outer fingers in the right hand. As the left hand part contains no technical difficulties whatever, attention should be concentrated on the right hand part, which may be varied in several ways. Practise it first as written, *legato*, taking care to hold the *whole* notes out to their full value. Then practise it playing the *eighth* notes *staccato*. After this play the *eighth* note figure beginning with the upper tone instead of the lower, thus: *G, E, G, E*, etc.; and the following measures similarly. Finally combine the *broken* intervals into solid intervals, playing the

C and *G* in the first measure together, as four *quarter* notes instead of eight *eighth* notes and carrying out the same idea through to the end.

Allegretto, Clementi

§ 5. In practising this piece it will be well to simplify the rhythm by first playing the groups of *dotted eighth* and *sixteenth* notes as even groups of *eighth* notes. Doing this will get the fingers more quickly adjusted to the various positions. Another form of practice that will repay the time and work spent, is to play the *dotted eighth* and *sixteenth* note groups as solid intervals; that is, playing the two notes of the group together instead of in succession. Practised in these two ways the piece will present little difficulty as written.

At Evening, Reinecke

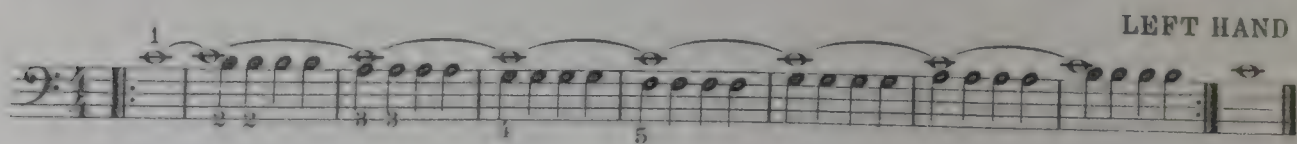
§ 6. Certain notes in the accompaniment have melodic value. These may be very gently emphasized; thus: the *B-flat* twice in the introductory half-measure; in the first full measure the notes *A, A, G, G*; and similarly in succeeding measures. The composer has very cleverly made short modulations into the neighboring keys of *C major*, *D minor*, *A minor*, before returning to the original Key of *F major*. The closing effect is strengthened by the use of notes of longer time-value.

The melody in the right hand is divided into two-measure phrases beginning and ending in the middle of the measures. The accompaniment of *eighth* notes follows the general outline of the melody with something of a hidden theme within itself. A simple songlike style should prevail. [§ 15]

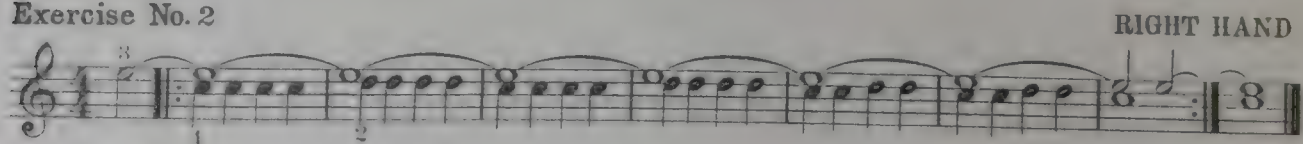
Hallowe'en Dance, Frederic

§ 7. There are twelve *phrases* in this DANCE. Each phrase (two measures) corresponds to one line of a verse. Each group of four *phrases* (eight measures) might be compared to a four-lined verse; such a group is called a *period*. Phrases must be played with an inflection resembling that in the recitation of a poem, the divisions separated by the equivalent of commas, semicolons and

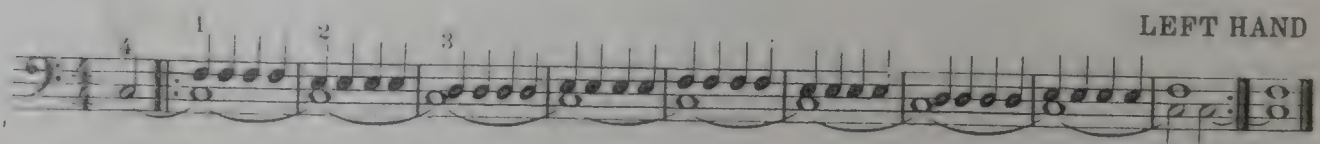
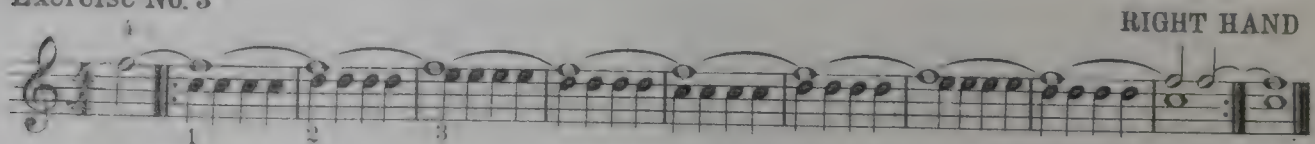
Exercise No. 1



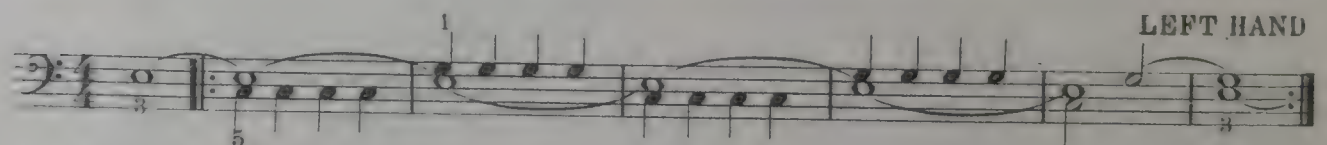
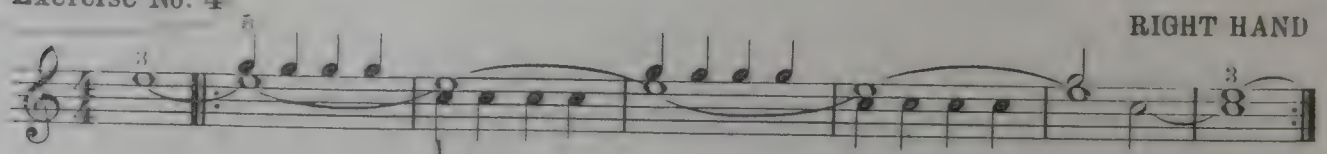
Exercise No. 2



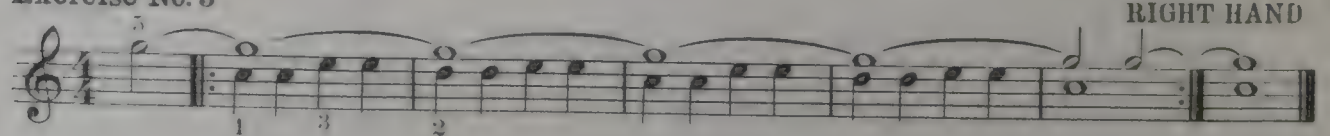
Exercise No. 3



Exercise No. 4



Exercise No. 5

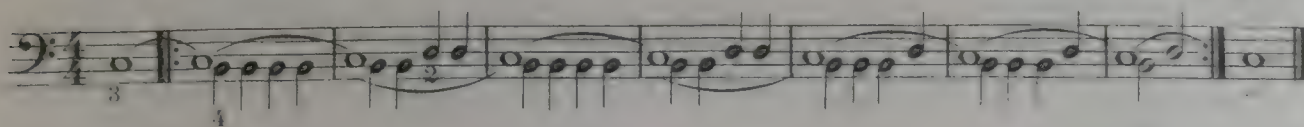


Exercise No.6.

RIGHT HAND



LEFT HAND



Exercise No.7

RIGHT HAND



LEFT HAND



Exercise No.8

RIGHT HAND



LEFT HAND

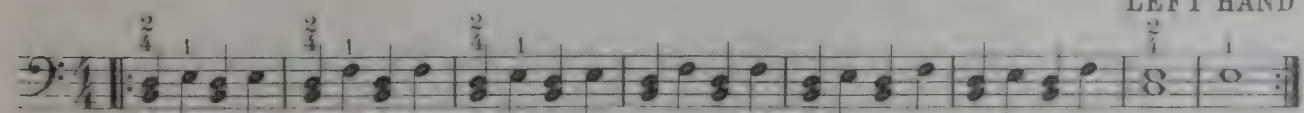


Exercise No.9

RIGHT HAND



LEFT HAND



Exercise No.10

RIGHT HAND



LEFT HAND



STUDY

C. GURLITT
Op. 83, No. 11.

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The time signature is 2/4. The piece is in C major initially, then changes to B-flat major in the third system. The right hand plays rapid sixteenth-note runs, while the left hand provides a harmonic accompaniment with sustained notes and simple rhythmic patterns. Fingering is indicated by numbers 1, 2, and 3 above the notes.

ALLEGRETTO

CLEMENTI
Op. 36

Allegretto

p dolce

f

p

mf

cresc.

f

dim.

p

f

poco rall.

AT EVENING

CARL REINECKE

Andante con moto

The musical score is written for piano and bass. It consists of five systems of music. The first system begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo is marked 'Andante con moto'. The first staff has a *dolce* marking. The second system includes a *p* (piano) marking. The third system includes *mf* (mezzo-forte) and *f* (forte) markings, and ends with a *ritard.* (ritardando) marking. The fourth system includes a *p a tempo* marking. The fifth system includes a *p* marking. Fingerings are indicated by numbers 1-5 above or below notes. The score concludes with a double bar line.

HALLOWE'EN DANCE

C. FREDERIC

Allegretto

Gai - ly we're danc - ing, Sing while we greet the night;

Mus - ic en - tranc - ing Guides our foot-steps light.

Sing of the fair - ies ten - der, Sing of the gob - lins fierce,

Danc - ing, sing - ing, Voic - es ring - ing, Pleas - ure bring - ing.

Gai - ly we're danc - ing, Sing while we greet the night;

Mus - ic en - tranc - ing Guides our foot-steps light.

A DIALOGUE

Moderato

HEINRICH WOHLFAHRT

periods. A better idea of the form is gained through adapting words to music. The third period is an exact repetition of the first period. To imagine that we hear the music in our minds when looking at the notes, we call AURALIZATION; that is, to "hear" with the imagination. To imagine that we see the notes when hearing the sounds, we call VISUALIZATION; that is, to "see" with the imagination. [§ 10]

A Dialogue, Wohlfahrt

§ 8. A *legato* touch is employed in both hands throughout. Subordinate the left hand part in the first eight measures, taking particular care that the C, played twice in each measure, does not become obtrusive. In the next eight measures this procedure is reversed. Bring out the upper notes of the right-hand part slightly and imagine the left-hand part to be played on a 'cello. [§ 11]

CUMULATIVE REVIEW AND ELABORATION OF FUNDAMENTAL TECHNIC

The great pianists keep themselves prepared for public performance by the persistent practice of technical exercises. The ambitious student will not neglect the importance of this daily "setting-up" drill. The progressive assignments outline a sequential review of the fundamental technic of piano playing, maintaining interest through constant elaboration and the use of rhythmic and touch variants, and increasing velocity.

First Assignment

ARPEGGIOS: Practise the exercise for *arpeggio* preparation, Example No. 1, hands separately, the right hand an octave higher than as written.

CHORDS: Play the Cadences in the Keys of C and G major, in the three positions given in Example No. 2.

SCALES: Practise the Harmonic *minor* scale of C *minor* in nine-note lengths, as in Example No. 5, alternating with the nine-note scale of C *major*, Example No. 4.

Second Assignment

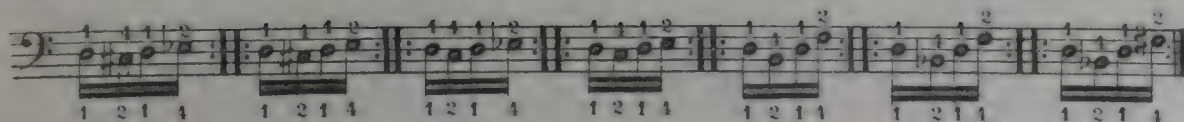
CHORDS: Play the *major* Cadences in the Key of F *major*, as in Example No. 2.

SCALES: Practise the Harmonic *minor* Scale of G *minor* in nine-note lengths, as in Example No. 5, alternating with the nine-note scale of G *major*, Example No. 4.

REVIEW: Practise the exercise on Diatonic Seconds and Thirds, using each of the four pairs of fingers, as in Example No. 3, hands separately and together.

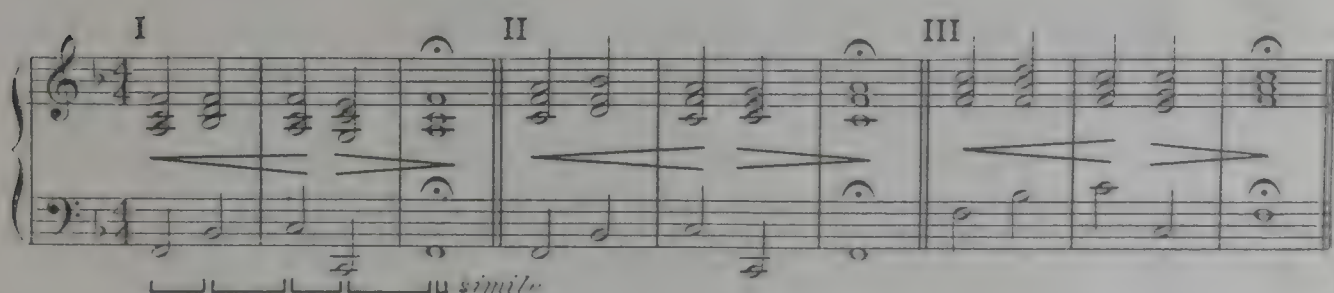
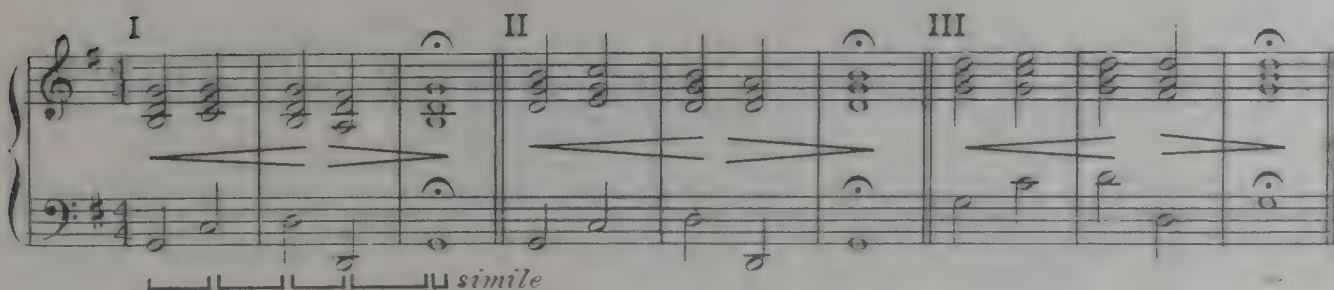
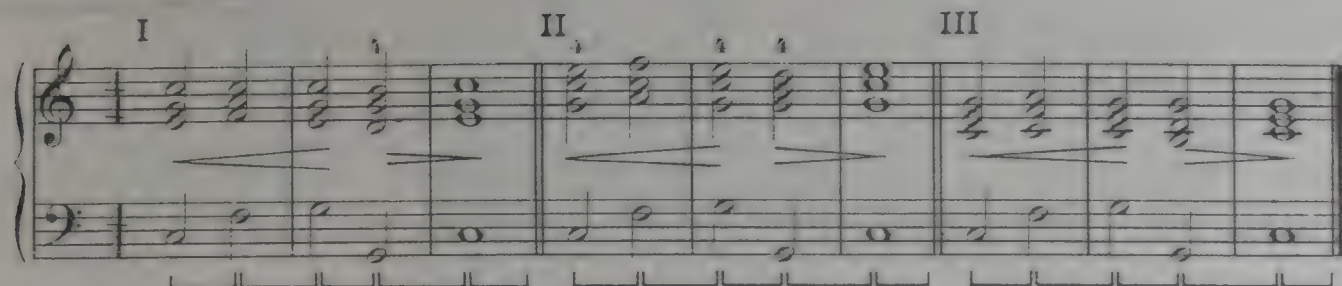
Example No. 1

Arpeggio Preparation



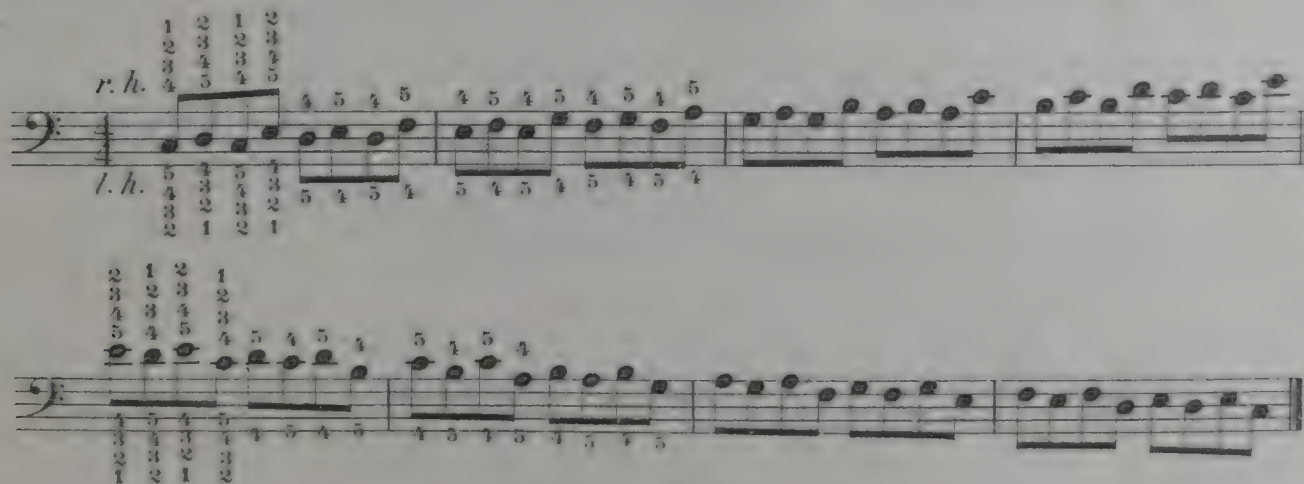
Example No. 2

Major Cadences: C, G and F



Example No. 3

Diatonic Seconds and Thirds



Example No. 4

Major Scales, in nine-note lengths

The Major Scales, in nine-note lengths

The image displays 12 major scales, each in a nine-note length, arranged in a vertical column. Each scale is written for both right hand (r.h.) and left hand (l.h.) on a grand staff. The scales are: C, G, D, A, E, B, F#, Gb, Db, Ab, Eb, and Bb. Each scale includes fingerings (1-5) and repeat signs. The scales are written in treble clef for the right hand and bass clef for the left hand. The scales are: C, G, D, A, E, B, F#, Gb, Db, Ab, Eb, and Bb. Each scale includes fingerings (1-5) and repeat signs. The scales are written in treble clef for the right hand and bass clef for the left hand.

Example No. 5

Harmonic *minor* Scales, in nine-note lengths

Harmonic Minor scales, in nine note lengths

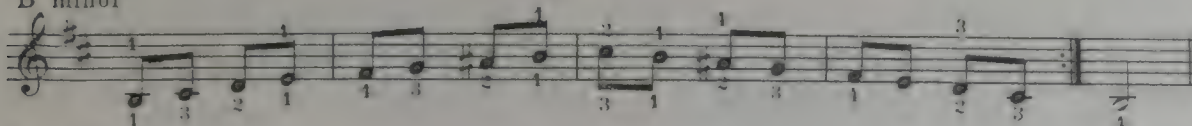
A minor



E minor



B minor



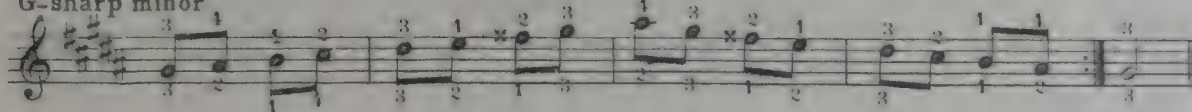
F-sharp minor



C-sharp minor



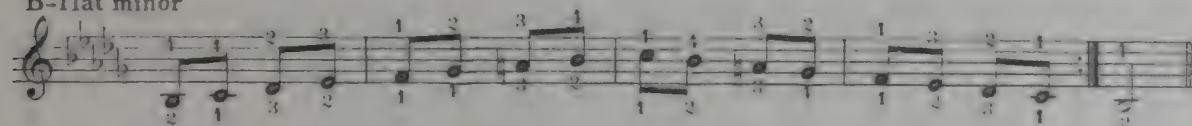
G-sharp minor



E-flat minor



B-flat minor



F minor



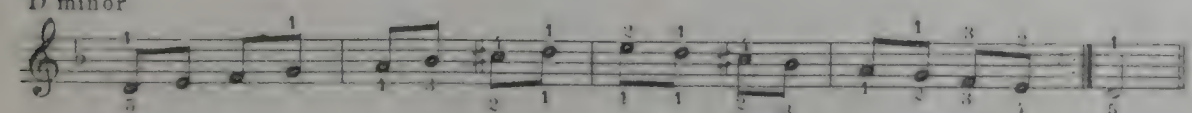
C minor



G minor



D minor



II

SCALE FINGERING

PASSING UNDER OF THUMB. PASSING OVER OF FINGERS

§ 1. The change of hand-position necessary to scale-playing, with careful practice quickly becomes a reflex action; that is to say, almost unconscious or automatic. That the connection between the two positions of the hand may be smooth is the principal concern. To accomplish this an advance preparation for the new position is indispensable.

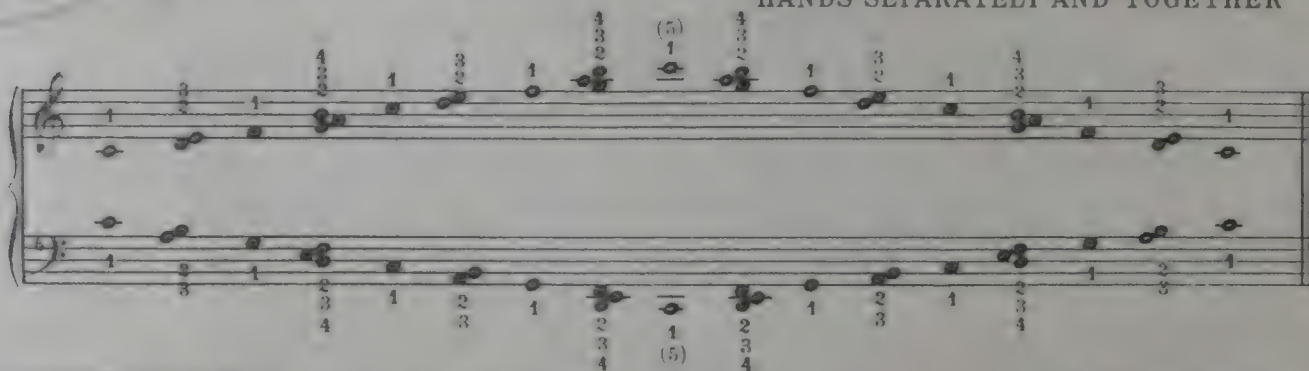
In an outward scale succession, the thumb no sooner leaves the key than it passes under the fingers towards a position above the first key of the next group. In the inward succession, although at intervals the whole hand passes quickly over the thumb for the crossing over and placing of the third or fourth fingers, there should be a continuous movement of the forearm from the elbow, with but the slightest possible sidewise motion of the wrist. During this overpassing of the third and fourth fingers, the thumb acts

in somewhat the nature of a pivot; although no additional pressure should be placed upon it. The weight of the arm is carried from the shoulder.

§ 2. The formula for scale-fingering, contained in Exercise Nos. 1 and 2 applies to scales in about half of the tonalities. In certain scales, chiefly those which begin with black keys, a modification of this *C major* fingering is used, the scale beginning with some other than the first finger. In the scale of *F major* for the right hand, it is necessary to invert the order and pass the thumb first under the fourth finger and then under the third to avoid placing the thumb on *B-flat*. In a Scale of only one Octave this seems to produce two four-finger groups instead of one three-finger and one four-finger group, but if the scale is to be continued beyond the Octave, the thumb must pass under the third finger at the seventh degree. Theoretically, every scale begins and ends with the same

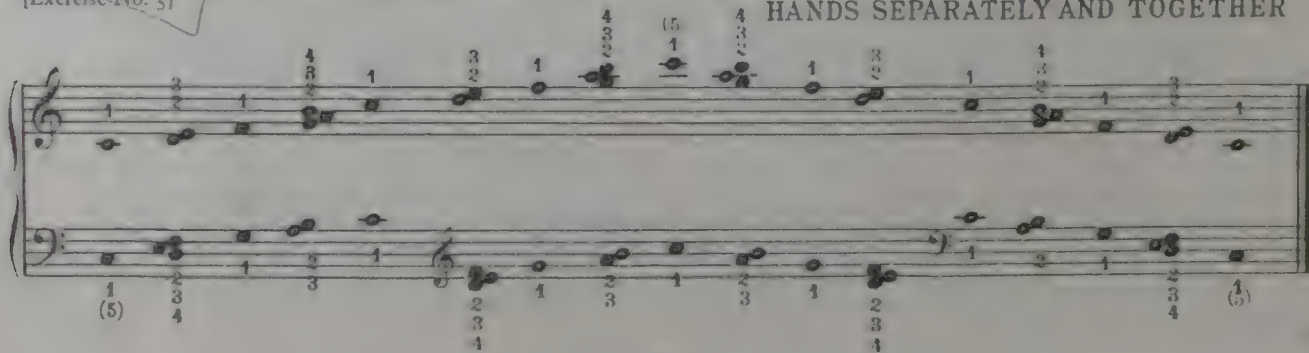
Exercise No. 1 Formula for Scale Fingering: Similar action in Contrary Motion
[Exercise-No. 4]

HANDS SEPARATELY AND TOGETHER



Exercise No. 2 Formula for Scale Fingering: Opposite action in Parallel Motion
[Exercise-No. 5]

HANDS SEPARATELY AND TOGETHER



finger. In practice, any available finger may be used for a final note, where it avoids an unnecessary crossing. [§ 3]

Etude, Kohler

§ 3. The *half* notes form little melodies in the middle voices while a figure of the variation type is heard in the outer voices. The tones of these inner melodies should be slightly accented and sustained in order to give them prominence. [§ 15]

Theme and Variations, Colmar

§ 4. Throughout the Theme the right-hand part is the more prominent. In Variation I the Theme is hidden in the right-hand part. Variation II gives the melody to the left-hand, although somewhat hidden. [§ 16]

Sonatina, Gilis

§ 5. This Sonatina contains, in miniature, the regular units of the first movement in Sonata

form. The first eight measures constitute the First Subject. The following seven measures (9) comprise the Second Subject. It might also be said that the first *motive*, which is two measures, advances the Theme of the movement, out of which is evolved both the First and Second Subjects.

Following the presentation of the two Subjects, there appears a Development, in the first four measures of which (16) the First Subject is presented, but in an *inversion* and with slight additions. The next four measures (20) suggest the Second Subject. Now follows the return (24) to the First Subject, which closes the movement, omitting the customary repetition of the Second Subject. The *legato* touch and style of playing predominates, with the exception of a short passage at the beginning of the Second Subject (9) where a semi-detached pressure touch is used. The pedal should be omitted, as its use would be inappropriate for this simple style. [§ 17]

Exercise No. 3

[Exercise No. 9]

Five-Note Sequences in Expanded Hand Position

Moderato

Exercise No. 4

Moderato

First system of Exercise No. 4. Treble and bass staves in 6/8 time. The treble staff begins with a triplet of eighth notes (1, 3, 5) and is marked "(non triplet)". The bass staff features a triplet of eighth notes (3, 5, 7). Both staves continue with eighth-note patterns and triplets throughout the system.

Second system of Exercise No. 4. Treble and bass staves. The treble staff contains two triplet markings over eighth notes. The bass staff also features triplet markings over eighth notes.

Third system of Exercise No. 4. Treble and bass staves. The treble staff has two triplet markings. The bass staff has two triplet markings. The system concludes with a double bar line.

Fourth system of Exercise No. 4. Treble and bass staves. The treble staff has two triplet markings. The bass staff has two triplet markings. The system concludes with a double bar line.

Exercise No. 5

Moderato

First system of Exercise No. 5. Treble and bass staves in 6/8 time. The treble staff features a sequence of eighth notes with fingerings 1, 1, 4, 2, 4, 4, 2. The bass staff features a sequence of eighth notes with fingerings 2, 2, 4, 2, 2, 4. The system concludes with a double bar line.

Second system of Exercise No. 5. Treble and bass staves. The treble staff features a sequence of eighth notes with fingerings 4, 3, 2, 1, 3, 2. The bass staff features a sequence of eighth notes with fingerings 2, 3, 4, 2, 3, 1. The system concludes with a double bar line.

C Major.

Allegretto

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a 2/4 time signature. The melody is written in a simple, folk-like style with eighth and quarter notes. The bass staff provides a simple harmonic accompaniment with chords and single notes. The score is divided into four measures, each with a first ending bracket and a second ending bracket. The first ending of each measure leads back to the beginning of the measure, while the second ending leads to the next measure. The piece concludes with a double bar line.

ANDANTE

(From the Fifth Symphony)

Andante

BEETHOVEN

This musical score for the Andante section of Beethoven's Fifth Symphony is written for piano. It consists of four systems of music, each with a treble and bass staff. The first system begins with a *dolce* marking. The second system features a *cresc.* marking. The third system includes a *p* (piano) marking. The fourth system includes a *f* (forte) marking. The score is characterized by flowing melodic lines in the right hand and harmonic support in the left hand, with various fingerings and articulations indicated throughout.

THEME AND VARIATIONS

HENRY COLMAR

Andantino

This musical score for the Theme and Variations section by Henry Colmar is written for piano. It consists of two systems of music, each with a treble and bass staff. The first system begins with a *mf* (mezzo-forte) marking. The score features a variety of musical textures, including single-note melodies, chords, and arpeggiated figures. Fingerings and articulations are clearly marked throughout the piece.

VAR. I

p

mf

p

VAR. II

mf

mf

p

SONATINA

ANTOINE GILIS

Allegro moderato

The musical score is written for piano and bass. It begins with a treble clef and a common time signature (C). The tempo is marked *Allegro moderato*. The first system shows a treble staff with a forte (*f*) dynamic and a bass staff with a piano (*p*) dynamic. The second system continues with a piano (*p*) dynamic in the bass staff. The third system features a mezzo-forte (*mf*) dynamic in the bass staff, with a crescendo (*cresc.*) marking and a fortissimo (*ff*) dynamic. The fourth system starts with a forte (*f*) dynamic in the treble staff. The fifth system includes a forte (*f*) dynamic in the bass staff. The sixth system shows a forte (*f*) dynamic in the bass staff. The seventh system features a forte (*f*) dynamic in the bass staff. The eighth system shows a forte (*f*) dynamic in the bass staff. The score includes various musical notations such as slurs, ties, and fingerings (e.g., 1, 2, 3, 4, 5). Measure numbers 9, 16, 20, and 21 are indicated in circles. The piece concludes with a double bar line.

CUMULATIVE REVIEW AND ELABORATION OF FUNDAMENTAL TECHNIC

First Assignment

SPECIAL TECHNIC: Exercise No. 3 in this chapter consists of eight notes to a measure. To groups of eight notes such as this there can be applied the Twenty-four Rhythmic Patterns in Example No. 1. Apply to this exercise each of the first four of these rhythmic patterns. The result in the case of Patterns 1, 2, 16 and 19 is shown in Example No. 2. Play Exercise Nos. 4 and 5, as written; also in four-four meter with Triplet grouping, as in Example No. 3.

ARPEGGIOS: The preparatory exercise for *arpeggios* on Seventh Chords, Example No. 4, should be practised with both hands in parallel motion, the fingering the same in each hand, the right hand played an octave higher than as written. Use all four of the indicated fingerings.

CHORDS: Practise the Cadences in *D major*, in the three positions given in Example No. 6.

SCALES: Practise the Harmonic *minor* Scale of

D minor (2-i; Example No. 5), alternating with it the Scale of *D major*.

REVIEW: Practise the *major* Scales of *C*, *G*, *D*, *A* and *E*, in nine-note lengths (2-i, Example No. 4).

Second Assignment

SPECIAL TECHNIC: Apply to Exercise No. 3, the 6/8 rhythms, numbers 5 to 9, in Example No. 1.

ARPEGGIOS: Practise the Diminished Seventh *arpeggio*, beginning on *D*, as in Example No. 5, the right hand an octave higher than as written.

CHORDS: Practise the Cadences in *B \flat major*, in the three positions given in Example No. 6.

SCALES: Practise the Harmonic *minor* Scale of *A minor* (2-i, Example No. 5), alternating with it the Scale of *A major*. Also play the *major* Scales in the Keys of *B \flat* , *E \flat* and *A \flat* (2-i, Example No. 4).

REVIEW: Review any *major* Scales and Cadences which have not been completed.

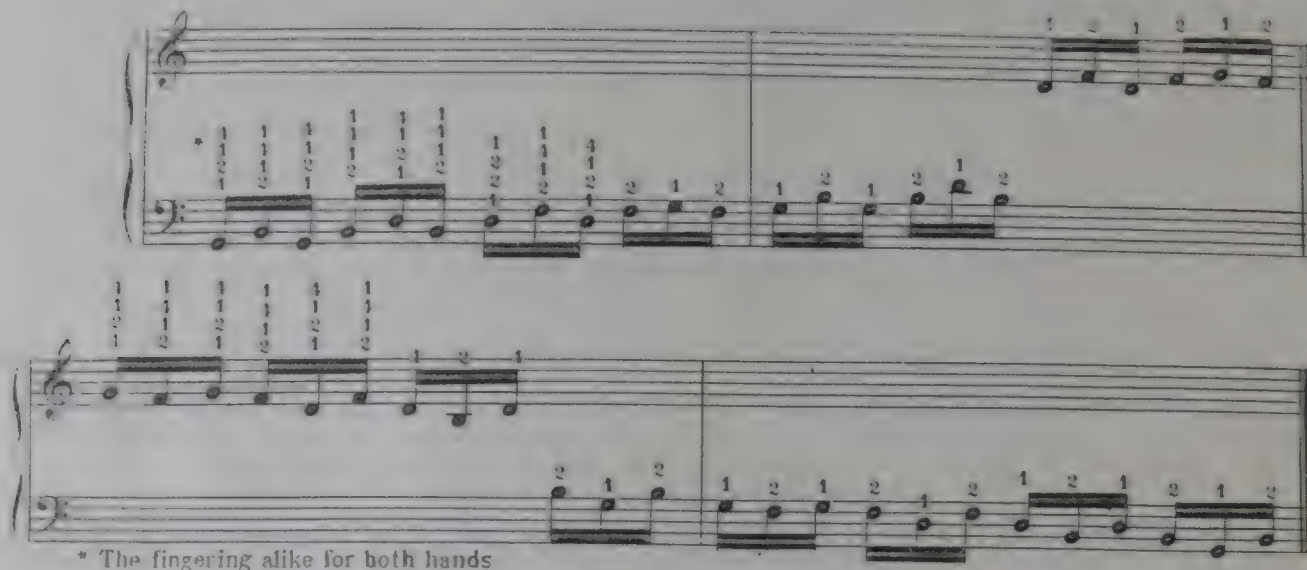
Example No. 1 Twenty-Four Rhythmic Patterns for Groups of Eight Sounds

Example No. 2 Rhythmic Models Applied to Five-note Sequences

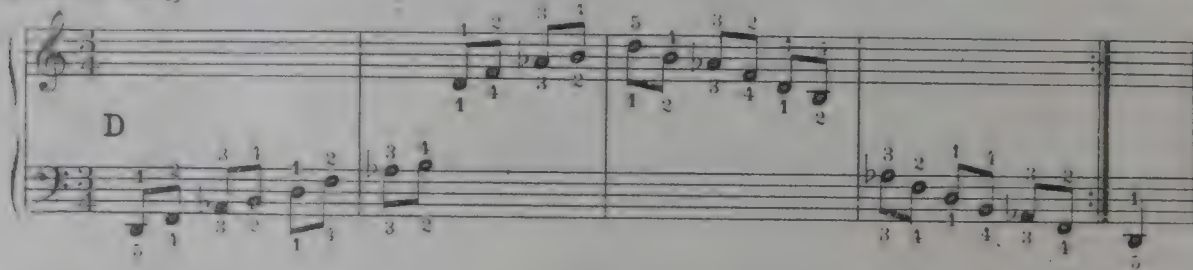
Example No. 3 **Triplet Groups in Four-four Meter, for Five-note Sequences**



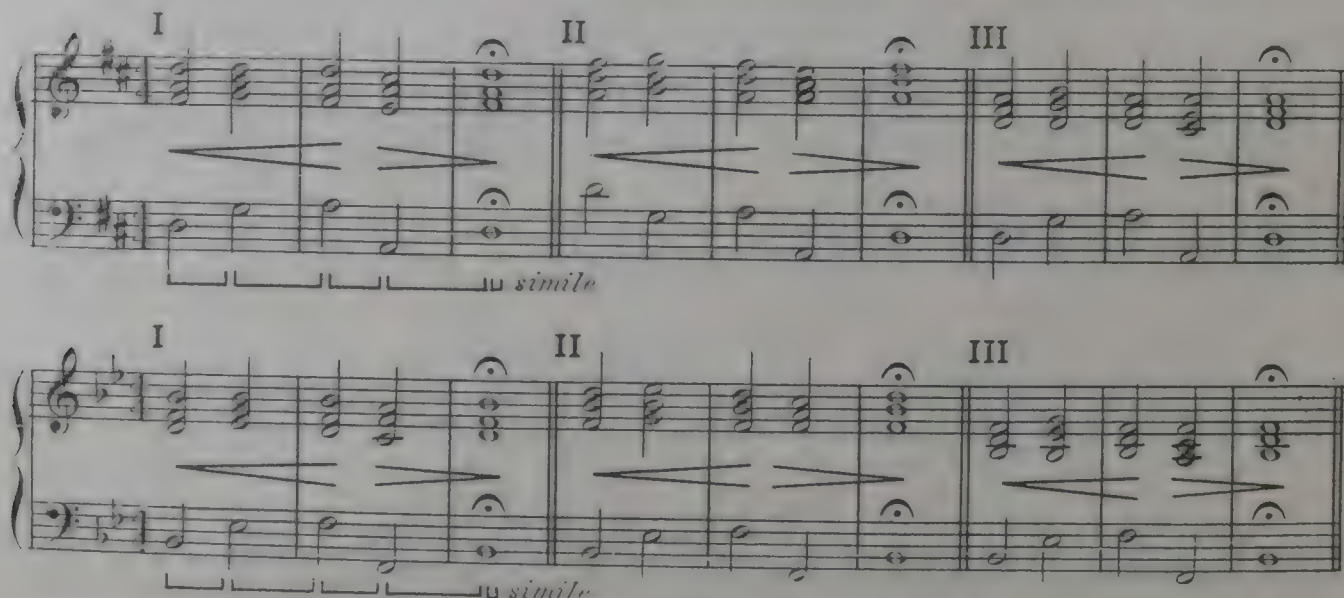
Example No. 4 **Preparatory Exercise for Seventh Arpeggios**
 [Sup. Tech. II, No. 2]



Example No. 5 **Diminished Seventh Arpeggio, beginning on D**
 [Sup. Tech. II, No. 3]



Example No. 6 **Major Cadences: D major and B-flat major**



III

DESIGNS AND IMITATIONS

§ 1. Imitation is the reproduction of a figure or design in another voice. This is illustrated in the exercise ECHO ANSWERS—? where the figure stated by the right hand in measures 1 and 2 is imitated by the left hand in measures 2 and 3. In measure 9 the left hand announces the motive and imitations are made at the interval of an octave—above or below—with the exception of the measure modulating to the original key (16). Here the imitation is at the fourth above. [§ 3]

Miller's Song, Kullak

§ 2. By way of contrast, observe the difference between the imitative and the non-imitative style. Here each figure is retained strictly in its own voice; imitation is entirely absent. The recurrence of the motive in measures 1 and 2 is simple repetition, not imitation.

Etude, Jules Devaux

§ 3. The imitations in this Etude are very free; compare them with the rather mechanical strictness of those in ECHO ANSWERS—? In certain places only the rhythms of the designs are imitated, the melody assuming new forms.

Cuckoo, Breslaur

§ 4. The fundamental design of this piece, as found in the first motive, represents the call of the cuckoo. The second period (9) gives the imitation in contrary motion for two phrases. A light *staccato* touch should be used to play the

characteristic motive of the cuckoo wherever it occurs, while the development passages should be played with a *legato* continuity of tone quite in contrast to the *staccato* tones of the cuckoo call and its echo.

The group at the beginning of the second *period* (9) may represent a remembrance of the first motive, by way of further development. The motive appears now in the bass, the first tone *legato* and connected by a *slur* to the second tone, which is still *staccato*, played against a connected phrase in the right hand, which is in imitation of the third and fourth measures. The two measures which follow are a direct imitation of these measures.

The reiteration of the cuckoo motive (13) is followed by contrasting material which introduces a modulation to the Dominant (16), leading them to a repetition (17) of the entire first *period*.

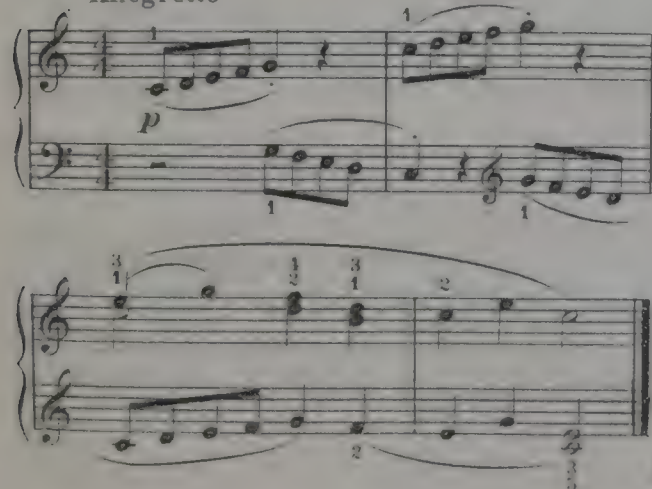
Grotesque Dance, Pasconet

§ 5. As a preparation for the GROTESQUE DANCE, Exercise No. 1 contains the few difficulties of the piece reduced to their simplest form. These should be practised first; then the composition will be simple to play. In Exercise No. 2 the theme is inverted and the Key is changed to *minor* instead of *major*. In similar manner the composition may be played in the *minor* mode, observing that the seventh scale degree is always elevated a half step by an accidental, regardless of the Key signature. [§ 5]

Exercise No. 1

[Exercise No. 3]

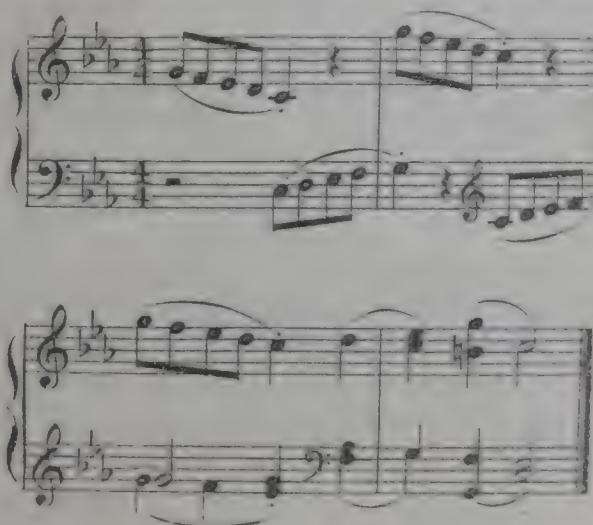
Allegretto



Preparatory Study

Exercise No. 2

In the *minor* mode



STUDY

C. GURLITT
Op. 83, No. 12.

The musical score is written for piano and consists of six systems of music. Each system contains a treble staff and a bass staff. The key signature is one sharp (F#). The first system shows a melody in the treble staff starting on a whole note, followed by a descending eighth-note scale in the next measure, and a bass line of chords. The second system continues the melody and bass line. The third system introduces a new bass line with eighth-note chords. The fourth system features a constant eighth-note bass line with a moving treble line. The fifth system continues the eighth-note bass line with a different treble melody. The sixth system concludes the piece with a final chord and a double bar line.

ECHO ANSWERS—?

PASCONET

Moderato

First system of music for 'ECHO ANSWERS—?' by Pasconet. It consists of two staves (treble and bass clef) in common time (C). The tempo is marked 'Moderato'. The first staff begins with a piano (*p*) dynamic. The music features a melody in the right hand and a supporting bass line in the left hand.

Second system of music for 'ECHO ANSWERS—?' by Pasconet, measures 9-16. The first staff begins with a mezzo-forte (*mf*) dynamic. The music continues with the same melodic and harmonic patterns as the first system, with some variations in the bass line.

Third system of music for 'ECHO ANSWERS—?' by Pasconet, measures 17-24. The first staff begins with a piano (*p*) dynamic. The music concludes with a final cadence in the right hand and a sustained bass line.

MILLER'S SONG

THEO. KULLAK

Vivo

First system of music for 'MILLER'S SONG' by Theo. Kullak. It is in 2/4 time and begins with a piano (*p*) dynamic. The tempo is marked 'Vivo'. The music features a melody in the right hand and a supporting bass line in the left hand. Fingerings are indicated by numbers 1-4.

Second system of music for 'MILLER'S SONG' by Theo. Kullak, measures 5-8. The music continues with the same melodic and harmonic patterns, with a crescendo (*cresc.*) marking in the right hand.

Third system of music for 'MILLER'S SONG' by Theo. Kullak, measures 9-12. The music concludes with a final cadence in the right hand and a sustained bass line. A first ending bracket is shown over measures 9-10, and a second ending bracket is shown over measures 11-12.

ETUDE

Moderato ①

JULES DEVAUX

The musical score is written for piano and consists of five systems of two staves each (treble and bass clef). The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Moderato'.

- System 1:** Treble staff begins with a triplet of eighth notes (F#, A, C) marked with a circled '1'. Bass staff has a triplet of eighth notes (F#, A, C) marked with a circled '3'. Dynamics include *p* (piano) and *mp* (mezzo-piano).
- System 2:** Treble staff has a triplet of eighth notes marked with a circled '1'. Bass staff has a triplet of eighth notes marked with a circled '3'. Dynamics include *mp*.
- System 3:** Treble staff has a triplet of eighth notes marked with a circled '1'. Bass staff has a triplet of eighth notes marked with a circled '3'. Dynamics include *mp*.
- System 4:** Treble staff has a triplet of eighth notes marked with a circled '1'. Bass staff has a triplet of eighth notes marked with a circled '3'. Dynamics include *mf* (mezzo-forte) and *rit.* (ritardando).
- System 5:** Treble staff has a triplet of eighth notes marked with a circled '1'. Bass staff has a triplet of eighth notes marked with a circled '3'. Dynamics include *p a tempo* (piano at tempo).

Handwritten annotations in the first system include circled numbers 1, 2, and 4, and a circled '3' in the bass staff. The score is filled with various musical notations including slurs, ties, and fingerings.

First system of the musical score. The treble clef staff contains a melody with eighth and sixteenth notes, featuring slurs and fingerings (1, 2, 3, 4). The bass clef staff provides a harmonic accompaniment with chords and single notes. Dynamics include *mp* (mezzo-piano) and *p* (piano). A *rit.* (ritardando) marking is present over the final measures of the system.

THE CUCKOO

Allegretto

EMIL BRESLAUER

Second system of the musical score, starting with measure 1. The treble clef staff features a melody with slurs and fingerings (1, 2, 3, 4). The bass clef staff has a steady accompaniment. The dynamic *p* (piano) is indicated. Measures are numbered 1 through 5.

Third system of the musical score, starting with measure 9. The treble clef staff continues the melody with slurs and fingerings. The bass clef staff accompaniment includes some grace notes. The dynamic *mf* (mezzo-forte) is indicated. Measures are numbered 9 through 13.

Fourth system of the musical score, starting with measure 16. The treble clef staff shows the melody with slurs and fingerings. The bass clef staff accompaniment includes a *rit.* (ritardando) marking followed by *p a tempo* (piano at tempo). Measures are numbered 16 through 17.

Fifth system of the musical score, continuing the piece. The treble clef staff contains the melody, and the bass clef staff provides the accompaniment. The system concludes the piece with a final cadence.

THE FOREST BROOK

Con moto

C. GURLITT
Op. 140, No. 5

The musical score for "The Forest Brook" is written for piano and bass. It begins with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked "Con moto". The score is divided into six systems. The first system includes fingerings (2, 3, 4, 5, 4, 3) and dynamics (pp, p). The second system includes fingerings (1, 3, 1) and dynamics (mf). The third system includes fingerings (1, 1, 1) and dynamics (p). The fourth system includes fingerings (1, 3, 1) and dynamics (p). The fifth system includes fingerings (1, 3, 1) and dynamics (p). The sixth system includes the instruction "decresc." and ends with a final chord marked "pp".

GROTESQUE DANCE

Allegretto

CUMULATIVE REVIEW AND ELABORATION OF FUNDAMENTAL TECHNIC

First Assignment

SPECIAL TECHNIC: Apply to the Sequences in expanded hand position (2-ii, Exercise No. 3), the 6/8 rhythmic patterns, Nos. 10 to 15 (2-ii; Example No. 1).

ARPEGGIOS: Practise the Diminished Seventh *arpeggios* through three octaves, beginning on E \sharp , as in Example No. 1.

CHORDS: Play the Cadences in *A major*, in the three positions given in Example No. 3.

SCALES: Practise the Harmonic *minor* Scale of *E minor* (2-i, Example No. 5) alternating with the Scale of *E major*. Practise also the Scales of *F*, *B* and *G \flat major* (2-i, Example No. 4).

REVIEW: All Harmonic *minor* Scales and *major* Cadences.

Second Assignment

SPECIAL TECHNIC: Extend through two octaves the Sequences in expanded hand position (2-ii,

Exercise No. 3) changing the rhythmic pattern in each measure using the first fifteen patterns in succession (2-ii, Example No. 1); then invert the figure, and in playing the downward Sequences also repeat successively the same fifteen rhythmic patterns.

ARPEGGIOS: Practise the Diminished Seventh *arpeggio* through three octaves, beginning on B, as in Example No. 2.

CHORDS: Play the Cadences in *E \flat major*, in the three positions given in Example No. 3.

SCALES: Play the Harmonic *minor* Scales in the Keys of *B* and *F \sharp minor* (2-i, Example No. 5), alternating each with its parallel *major* Scale (2-i, Example No. 4).

REVIEW: All Harmonic *minor* Scales and all Diminished Seventh *arpeggios*. Also the Twelve Triad Changes, Example No. 4, in three speeds, as in Example No. 5; gradually increasing the metronome speed from 60 to 80 to a *quarter* note.

Example No. 1

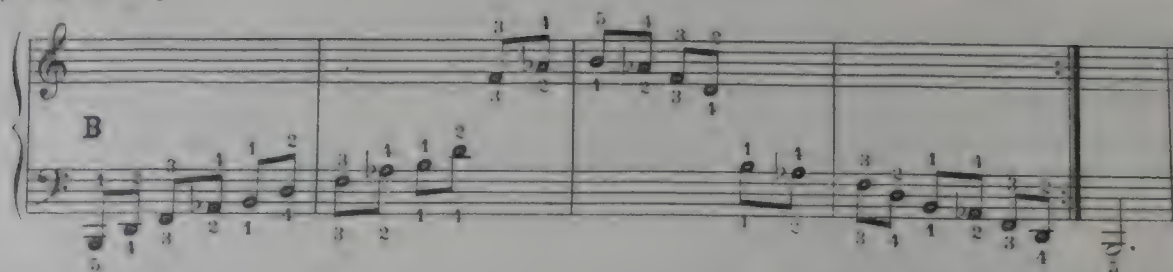
[Sup. Tech. II, No. 4]

Diminished Seventh *Arpeggio*, beginning on E-sharp

Example No. 2

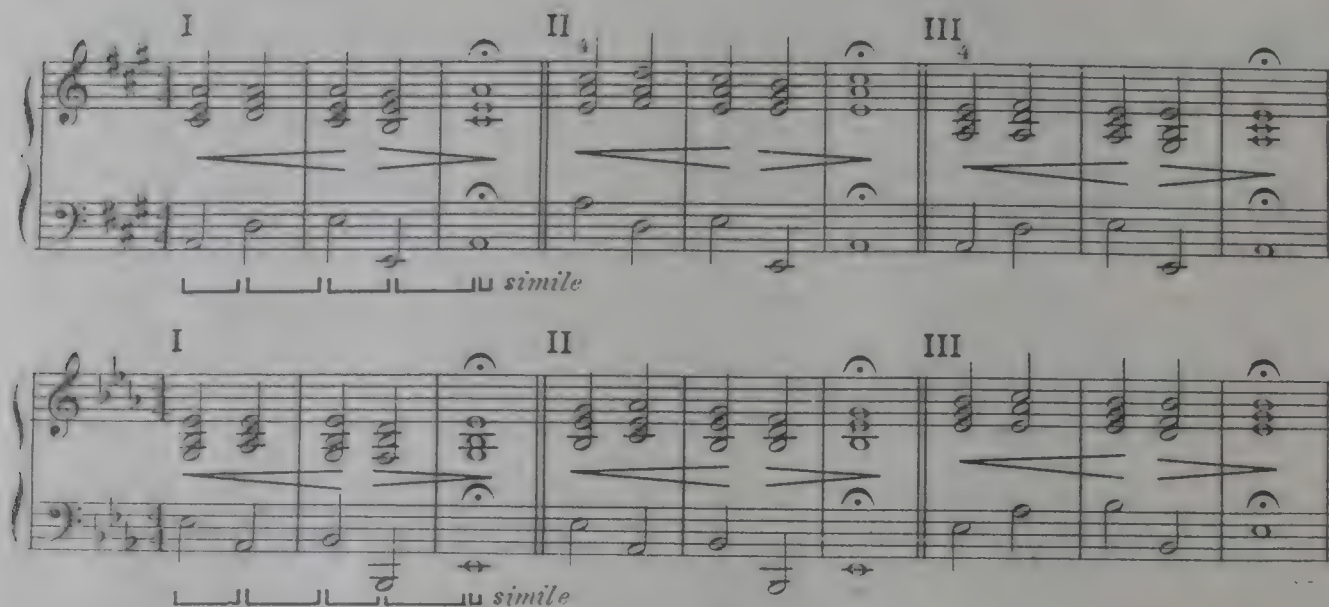
[Sup. Tech. II, No. 5]

Diminished Seventh Arpeggio, beginning on B



Example No. 3

Major Cadences: A and E-flat



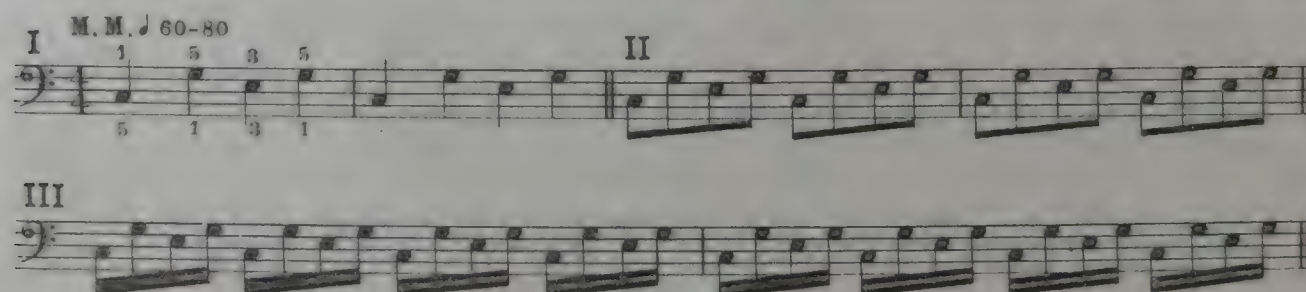
Example No. 4

The Twelve Changes on a broken Triad



Example No. 5

Rhythmic Model for broken Triads in Three Speeds



IV
THIRDS

SINGLE, DOUBLE, BROKEN, FILLED

§ 1. Two tones which form an interval of a Third, when played simultaneously but with separate hands, are **SINGLE** Thirds. If both tones are played by the same hand, they become **DOUBLE** Thirds. The two tones played separately one following the other instead of exactly together are **BROKEN** Thirds. A sequence which outlines a series of Thirds, but with other tones intervening between the tones which outline the Thirds, are called **FILLED** Thirds or **Outlined** Thirds.

§ 2. In **A QUARTET IN THREE VOICES** the hands remain in one position, the fingers always over the same group of keys. Where the same key is repeated as the upper and lower tone of a Third, and the hand remains in five-finger position, it is necessary to lift the fingers entirely from the keys to avoid slurring the middle tone.

It can be observed that in the first and last periods, of eight measures each, the Soprano and Alto are sounding successions of Thirds against an answering figure in the Bass, while in the middle period the Tenor enters and sounds a succession of Thirds with the Bass against ornamental motives in the Soprano. Four distinct voices are present, only three of them sounding at any one time. Imagine the piece as played by a string quartet, the first and second violins and the cello at the beginning, the viola later joining with the cello while the second violin remains silent.

§ 3. In **AS ONE THIRD TO ANOTHER** the same design is used except that it is to be performed ascending and descending, in various positions of the scale, and with intervening shifts of the hand. The

measure division requires an accent upon the first tone of each group of three tones. The rhythmic interlocking of the hands should not be permitted to become disjointed through a careless cutting short of the last note of the group; on the contrary, a *legato* continuity should be maintained, joining group to group. [§ 5]

The custom of always cutting short the last tone of a *slurred* group in all styles and *tempos* is quite erroneous. With *slurred* groups in *staccato* passages, it is permissible, but never in *legato* passages. During the rests the hand-position should be maintained, in preparation for the next group, but without any stiffening or straining of the fingers. During the shifting of the hand between these groups, the lower arm should adjust itself with as little movement as possible. [§§ 6, 7]

§ 4. *Broken* and *Filled* Thirds in a number of combinations may be practised as in Exercise Nos. 1 to 4. Each two measures may be practised first as a separate unit and repeated without any break in the rhythm from ten to twenty times or until it is mastered.

Country Dance, Köhler

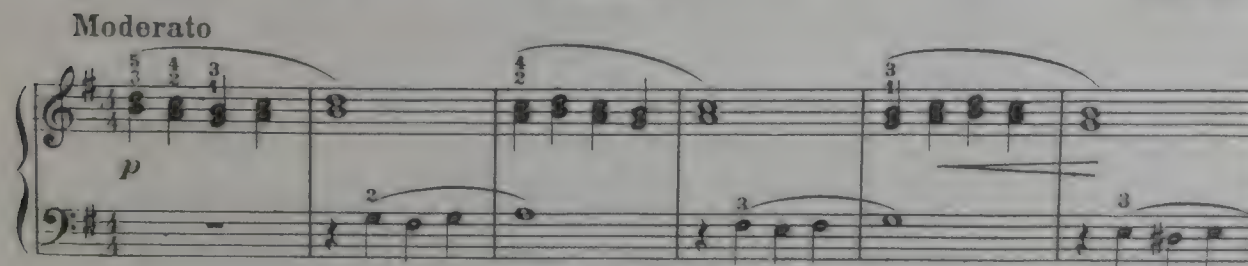
§ 5. Thirds and Seconds alternate in the left hand part. As they form the accompaniment, keep them well subdued, playing with a light hand *staccato*. Those in the right hand (9-12) should come out more prominently, with a somewhat more incisive *staccato*. Be sure that the fingers are lifted well off the keys, otherwise some of the Thirds may not sound clearly.

A QUARTET IN THREE VOICES

[Exercise No. 5]

PASCONET

Moderato



First system of piano music. Treble and bass staves. Treble staff has a 1/2 note, a 1/4 note, and a 1/4 note. Bass staff has a 1/2 note, a 1/4 note, and a 1/4 note. Dynamics include *mf*. Fingering numbers 1, 2, 3, 4, 5 are present.

Second system of piano music. Treble and bass staves. Treble staff has a 1/2 note, a 1/4 note, and a 1/4 note. Bass staff has a 1/2 note, a 1/4 note, and a 1/4 note. Dynamics include *p*. Fingering numbers 1, 2, 3, 4, 5 are present.

Third system of piano music. Treble and bass staves. Treble staff has a 1/2 note, a 1/4 note, and a 1/4 note. Bass staff has a 1/2 note, a 1/4 note, and a 1/4 note. Fingering numbers 1, 2, 3, 4, 5 are present.

AS ONE THIRD TO ANOTHER

Practis
Moderato

PASCONET

Fourth system of piano music. Treble and bass staves. Treble staff has a 1/2 note, a 1/4 note, and a 1/4 note. Bass staff has a 1/2 note, a 1/4 note, and a 1/4 note. Dynamics include *f*. Fingering numbers 1, 2, 3, 4, 5 are present.

Fifth system of piano music. Treble and bass staves. Treble staff has a 1/2 note, a 1/4 note, and a 1/4 note. Bass staff has a 1/2 note, a 1/4 note, and a 1/4 note. Dynamics include *p*. Fingering numbers 1, 2, 3, 4, 5 are present.

Sixth system of piano music. Treble and bass staves. Treble staff has a 1/2 note, a 1/4 note, and a 1/4 note. Bass staff has a 1/2 note, a 1/4 note, and a 1/4 note. Dynamics include *f*. Fingering numbers 1, 2, 3, 4, 5 are present.

Moderato

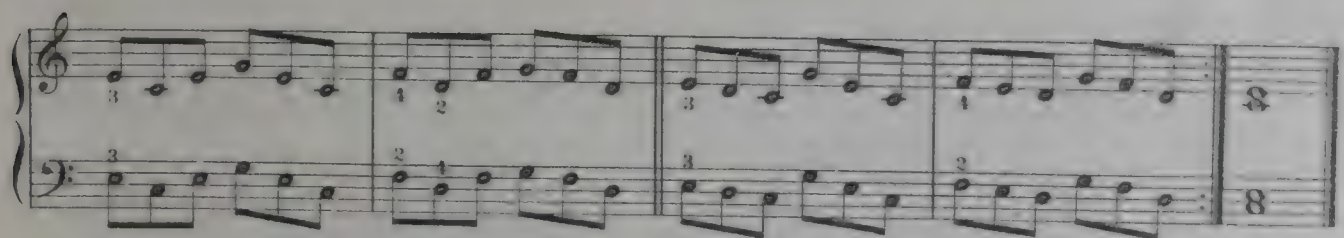
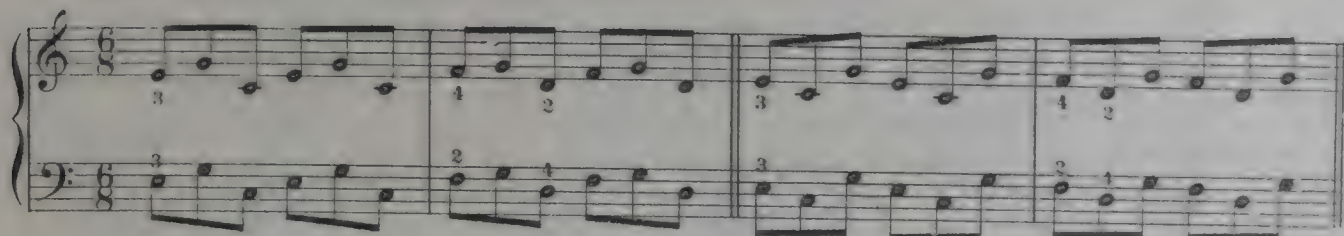
Broken and Filled Thirds



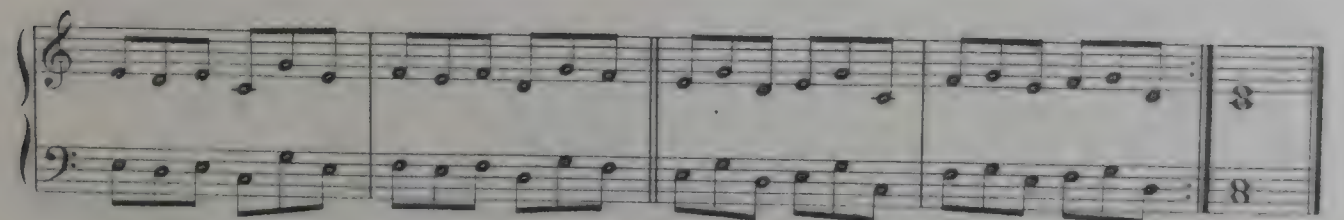
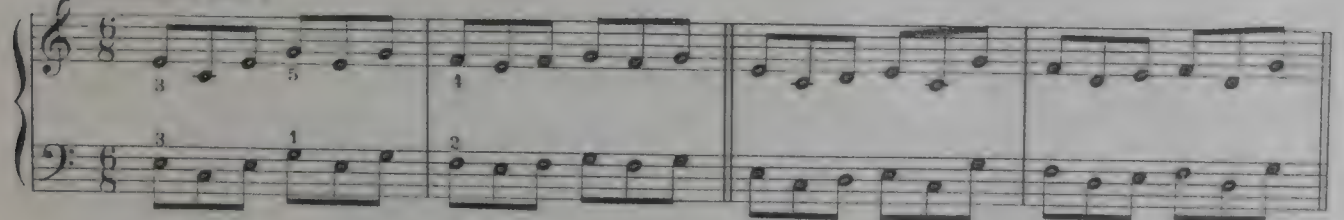
Exercise No. 2



Exercise No. 3



Exercise No. 4



Country Dance

Allegro moderato

KOHLER

mf

f

p

THE ECHO

THEO. OESTEN

Pastorale

Echo

Echo

f

pp

f

pp

f

pp

MORNING SONG

F. BEYER

Allegretto

5

First system of musical notation (measures 1-5). The treble clef staff contains a melody with a slur over measures 1-4 and a final note in measure 5. The bass clef staff contains a continuous eighth-note accompaniment. The tempo is marked 'Allegretto' and the dynamics are 'mf dolce'. Measure numbers 5, 3, 1 are indicated below the first measure of the bass staff, and 5, 2, 1 are indicated below the last measure of the bass staff.

Second system of musical notation (measures 6-10). The treble clef staff continues the melody with slurs over measures 6-7, 8-9, and 10. The bass clef staff continues the eighth-note accompaniment. Measure numbers 1, 2, 3 are indicated above the first three measures of the treble staff.

Third system of musical notation (measures 11-15). The treble clef staff continues the melody. The bass clef staff continues the eighth-note accompaniment. Measure number 13 is indicated in a circle above the third measure of the treble staff. Measure numbers 5, 3, 1, 2, 5, 3 are indicated below the last two measures of the bass staff.

Fourth system of musical notation (measures 16-20). The treble clef staff continues the melody. The bass clef staff continues the eighth-note accompaniment. Measure number 5 is indicated above the first measure of the treble staff, and 1 is indicated above the fourth measure. The dynamic 'f' is marked in the first measure of the bass staff.

Fifth system of musical notation (measures 21-25). The treble clef staff continues the melody. The bass clef staff continues the eighth-note accompaniment. Measure number 3 is indicated above the third measure of the treble staff, and 3 is indicated above the fourth measure. The dynamic 'p' is marked in the first measure of the bass staff.

Sixth system of musical notation (measures 26-30). The treble clef staff continues the melody. The bass clef staff continues the eighth-note accompaniment. Measure number 30 is indicated in a circle above the third measure of the treble staff. Measure numbers 5, 2, 1, 5 are indicated below the last two measures of the bass staff.

ALLEGRETTO

(From Sonatina, Op. 127a)

CARL REINECKE

Allegretto

1

mf

f

mf

p

decresc.

3 5

4 5

f

decrease. *rit.*

p mf a tempo

f

mf espressivo

dim. *p*

YEARNING

C. GURLITT
Op. 140, No. 11

Con moto

First system of musical notation. Treble and bass staves. Treble staff has a slur over the first four measures. Bass staff has a slur over the first four measures. The fifth measure of the treble staff has a slur over it. The fifth measure of the bass staff has a slur over it. The piece is in 3/4 time, key of B-flat major. The tempo is 'Con moto'. The dynamics are 'p' and 'espressivo'.

Second system of musical notation. Treble and bass staves. Treble staff has a slur over the first four measures. Bass staff has a slur over the first four measures. The fifth measure of the treble staff has a slur over it. The fifth measure of the bass staff has a slur over it. The piece is in 3/4 time, key of B-flat major. The tempo is 'Con moto'. The dynamics are 'p' and 'espressivo'.

Third system of musical notation. Treble and bass staves. Treble staff has a slur over the first four measures. Bass staff has a slur over the first four measures. The fifth measure of the treble staff has a slur over it. The fifth measure of the bass staff has a slur over it. The piece is in 3/4 time, key of B-flat major. The tempo is 'Con moto'. The dynamics are 'p' and 'espressivo'. The system ends with a double bar line and a repeat sign.

Fourth system of musical notation. Treble and bass staves. Treble staff has a slur over the first four measures. Bass staff has a slur over the first four measures. The fifth measure of the treble staff has a slur over it. The fifth measure of the bass staff has a slur over it. The piece is in 3/4 time, key of B-flat major. The tempo is 'Con moto'. The dynamics are 'p' and 'espressivo'. The system ends with a double bar line and a repeat sign.

Fifth system of musical notation. Treble and bass staves. Treble staff has a slur over the first four measures. Bass staff has a slur over the first four measures. The fifth measure of the treble staff has a slur over it. The fifth measure of the bass staff has a slur over it. The piece is in 3/4 time, key of B-flat major. The tempo is 'Con moto'. The dynamics are 'p' and 'espressivo'. The system ends with a double bar line and a repeat sign.

The Echo, Oesten

§ 6. An Outlined or Filled Third is a group of three or more notes of which the first and last form a Third, with one or more notes coming between them. Several Outlined Thirds are found in the right hand part of this piece. The first note of each group should stand out clearly, as indicated by the accent, but avoid too heavy an accent.

Morning Song, Beyer

§ 7. The first two measures outline a group for the right hand which covers the same space as the *broken* chord figure in the left hand. Similar five-finger groups in all Keys and positions should be detected by the student in looking ahead, as the fingering generally is influenced by consideration of the normal hand position.

Later on alterations of this normal position is necessary. In the right hand (5) the thumb retains its place, and the four fingers are EXTENDED outward or upward, each to the next higher key. In the left hand (13) the first finger is CONTRACTED inward or downward one step, the four fingers retaining their position. In all extensions and con-

tractions the arched position of the hands should be as little disturbed as possible. [§ 9]

Allegretto, (from Sonatina,) Reinecke

§ 8. The first subject fills sixteen measures; a closing subject (not a second subject) carries up to the double bar. The Development group occupies fourteen measures, up to the *fermata* on the chord, *B-G-D-F*. The third division, the Recapitulation, fills the next seventeen measures and is followed by a Codetta with the Tonic sustained as a pedal note against Dominant harmonies. [§ 10]

Yearning, Gurlitt

§ 9. The difficulties encountered in playing the syncopated accompanying figure in the right hand part are those of interpretation rather than technique. Two different varieties of phrasing, touch and dynamics are required between the inner and outer fingers of the same hand. The melody in the upper voice should sound out more prominently. Next comes the left hand part, which has melodic value of secondary interest. The syncopated figures should be the least prominent.

CUMULATIVE REVIEW AND ELABORATION OF FUNDAMENTAL TECHNIC

First Assignment

SPECIAL TECHNIC: Apply to the Five-note Sequences in expanded hand position (2-ii, Exercise No. 3), the $\frac{3}{4}$ rhythmic patterns, Nos. 16 to 18 (2-ii, Example Nos. 1 and 2). Also practise the Velocity Exercise in Sequence, for Hand Contraction, as in Example No. 6.

ARPEGGIOS: Practise the Diminished Seventh *arpeggio* beginning on *C*, as in Example No. 1. The Diminished Seventh beginning on *G* duplicates this *arpeggio* position, and it can be practised alternately with the *arpeggio* on *C*.

CHORDS: Play the Cadences in *E major* (4 sharps) and *A \flat major* (4 flats), in the three positions given in Example No. 2.

SCALES: Practise the Harmonic *minor* Scale of *C \sharp minor* (2-i, Example No. 5), alternating with the Scale of *D \flat major*; similarly the Scale of *G \sharp minor*, alternating with the Scale of *A \flat major*.

REVIEW: Practise the fingering for four adjacent *broken* and Double Thirds, as in Example

No. 3; also Reiterated Thirds with a change of fingers, as in Example No. 4.

Second Assignment

SPECIAL TECHNIC: Apply to the Sequences in expanded hand position (2-ii, Exercise No. 3), the $\frac{3}{4}$ rhythmic patterns, Nos. 19 to 21 (2-ii, Example Nos. 1 and 2).

ARPEGGIOS: Practise the Diminished Seventh *arpeggio* beginning on *A* as in Example No. 1. The Diminished Seventh beginning on *E* duplicates this *arpeggio* position, and it also can be practised alternately with the *arpeggio* on *A*.

CHORDS: Play the Cadences in *B major* (5 sharps) and *D \flat major* (5 flats), in the three positions given in Example No. 2.

SCALES: Play the Harmonic *minor* scales, in the Keys of *G \flat* , *D \flat* and *A \flat minor*, alternating with each its parallel *major* scale.

REVIEW: Silent Exchange of Fingers on Thirds, as in Example No. 5.

Example No. 1

[Sup. Tech. II, Nos. 6 and 7]

Diminished Seventh *arpeggios*, beginning on C and A

Example No. 1 consists of two systems of musical notation, each with a treble and bass staff. The first system is labeled 'C' and the second is labeled 'A'. Both systems show diminished seventh arpeggios with fingerings indicated by numbers 1-5. The first system (C) has a treble staff with a C4 octave and a bass staff with a C3 octave. The second system (A) has a treble staff with an A4 octave and a bass staff with an A2 octave. The notation includes slurs and fingerings for both hands.

Example No. 2

Major Cadences: E, A-flat, B, D-flat

Example No. 2 consists of four systems of musical notation, each with a treble and bass staff. Each system is labeled I, II, and III, with 'simile' markings indicating repeated patterns. The systems show major cadences for E, A-flat, B, and D-flat. The notation includes slurs and 'simile' markings for the first three systems. The fourth system also has a 'simile' marking. The systems are arranged in a vertical sequence, each with its own treble and bass staff.

Example No. 3

Fingering for Four Diatonic *Broken* and Double Thirds

The image displays a musical score for a piece titled "The Merry-Go-Round". It is divided into two main sections: "LEFT HAND" and "RIGHT HAND".

LEFT HAND: This section consists of two staves of music. The first staff begins with a bass clef and contains a sequence of eighth notes with fingerings: 5, 3, 4, 2, 3, 1, 2, 1, 3, 1, 4, 2. The second staff continues the sequence with fingerings: 3, 5, 2, 4, 1, 3, 1, 2, 1, 3, 2, 4.

RIGHT HAND: This section also consists of two staves of music. The first staff begins with a treble clef and contains a sequence of eighth notes with fingerings: 5, 3, 4, 2, 3, 1, 2, 1, 3, 1, 4, 2. The second staff continues the sequence with fingerings: 3, 5, 2, 4, 1, 3, 1, 2, 1, 3, 2, 4.

The score is presented in a clear, black-and-white format, suitable for educational or instructional purposes. The fingerings are clearly indicated below the notes to guide the performer.

Example No. 4

Reiterated Thirds with Change of Fingers

[illegible]

Example No. 5

Silent Exchange of Fingers on Double Thirds

Scale Exercise of Triads on Basic Third

etc.

etc.

Example No. 6

Velocity Exercise in Sequence for Hand Contraction

Allegretto

The musical score is written for piano and violin. The piano part is in 6/8 time, with a key signature of one flat (B-flat). The tempo is marked *Allegretto*. The score is divided into two systems. The first system shows the piano part with a treble and bass clef, and the violin part with a treble clef. The second system continues the piano part and introduces the violin part. The piano part features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The violin part enters in the second system with a series of eighth notes. The score is marked with fingerings (1-5) and breath marks (indicated by a vertical line with a small circle) for both instruments.

V

THE DAMPER PEDAL
DOUBLE NOTES AND CHORDS

§ 1. The chief uses of the Damper pedal are to assure the *legato* joining together of successive tones, and to sustain tones of chords where to do so with the fingers would be impossible or impracticable. This last is illustrated in the left hand part of Spindler's "Autumn." The notches in the pedal line indicate the exact places where the pedal should be changed.

In Exercise No. 1, the chords may be struck and released according to the notation in large notes, and yet with the use of the Damper pedal the result is the same as if the small notation in parentheses had been used. The pedal even makes it possible to sustain one chord until AFTER the next chord has been sounded, thus insuring an unbroken *legatissimo* connection between the two chords. Without the pedal the raising of the hand in order to strike another chord, however deftly it may be done, leaves a perceptible interval

of silence which separates the chords and destroys the *legato*.

It will also be observed that there are two general methods for notating the same thing. One composer gives to a note a time value which shows the length of time the keys are to be held down by the fingers, and the pedal is marked to show what further effects are desired. Another composer uses notes of a time value to show how long the tones should sound, even though they can only be made to sound in this way by the use of the pedal. In other words one is more pianistic—the other is more musicianly. As a rule the two principles are blended as seems most practical in each instance.

Autumn, Spindler

§ 2. The pedal should be used to sustain the bass notes while the left hand changes position for the

Exercise No. 1**Illustrating the Use and Effect of the Damper Pedal**

Moderato

The musical score for Exercise No. 1, Moderato, is presented in three systems. Each system consists of a treble staff and a bass staff. The first system shows a series of chords in the bass staff, with a damper pedal line below it marked with notches. The second system shows a similar pattern with more complex chordal textures. The third system shows a final sequence of chords, ending with a double bar line and a star symbol. The damper pedal line is marked with notches at the beginning and end of each system, and between systems, indicating when to press and release the pedal.

ETUDE

VICTOR ALPHONSE DUVERNOY

Allegretto

p

For dexterity in wrist staccato.

f sempre stacc.

p simile

cresc

f

The musical score is written for piano on a grand staff (treble and bass clefs). It consists of six systems of music. The first system begins with a piano (*p*) dynamic and includes the instruction 'For dexterity in wrist staccato.' The second system features a forte (*f*) dynamic with the instruction 'sempre stacc.' (always staccato). The third system returns to piano (*p*) with the instruction 'simile' (similar). The fourth system includes a forte (*f*) dynamic. The fifth system features a crescendo (*cresc*) and a forte (*f*) dynamic. The sixth system concludes with a forte (*f*) dynamic. The score includes various musical notations such as staccato marks, slurs, and fingerings (e.g., 1, 2, 3, 4, 5).

STUDY

VICTOR ALPHONSE DUVERNOY

Moderato

For double note playing and the use of the damper pedal.

PEDAL STUDY

FRIEDRICH WIECK

Two systems of musical notation for a piano piece. The first system contains measures 1-4, and the second system contains measures 5-8. The music is in G major (one sharp) and 2/4 time. It features a continuous eighth-note bass line (pedal point) and a treble line with eighth-note patterns. Fingerings are indicated by numbers 1-5. The piece concludes with a final chord in measure 8.

Soldiers' March

ROBERT SCHUMANN

Op. 68, No. 2

Tempo di marcia

Five systems of musical notation for a march. The first system contains measures 1-5, the second measures 6-10, the third measures 11-15, the fourth measures 16-20, and the fifth measures 21-24. The music is in G major (one sharp) and 2/4 time. It features a steady eighth-note bass line and a treble line with chords and eighth-note patterns. The tempo is marked 'Tempo di marcia'. Dynamics include *f* (forte). Fingerings are indicated by numbers 1-5. The piece ends with a final chord in measure 24.

1
ANDANTE
(From Sonatina)

FRIEDRICH KUHLAU

Andante

p dolce

cresc. *f* *dimin.*

p dolce

This musical score is for the first system of 'Andante' by Friedrich Kuhlau. It consists of two staves, treble and bass, in 6/8 time. The key signature has one flat (B-flat). The tempo is marked 'Andante'. The first measure is marked 'p dolce'. The score includes various musical notations such as slurs, ties, and dynamic markings. The first system ends with a repeat sign. The second system continues the melody and accompaniment. The third system includes a crescendo leading to a forte (f) section, followed by a decrescendo (dimin.) section. The fourth system returns to a piano (p) and dolce section.

NORWEGIAN POPULAR SONG

FOLK MELODY

Andantino

dolce

This musical score is for the second system of 'Norwegian Popular Song'. It consists of two staves, treble and bass, in 2/4 time. The key signature has one flat (B-flat). The tempo is marked 'Andantino'. The first measure is marked 'dolce'. The score includes various musical notations such as slurs, ties, and dynamic markings. The first system ends with a repeat sign. The second system continues the melody and accompaniment.

AUTUMN

FRITZ SPINDLER

Tempo quasi di mazurka

The musical score for "Autumn" by Fritz Spindler is written for piano and treble staves. The tempo is marked "Tempo quasi di mazurka". The score consists of five systems of music. The first system begins with a treble staff containing a triplet of eighth notes (marked *f*), followed by a half note (marked *mf*), and then a series of eighth notes (marked *p semplice*). The bass staff contains a whole note chord (marked *Re*) and a half note chord (marked *5*). The second system continues the melody in the treble staff with eighth notes and a half note, while the bass staff provides harmonic support with chords and a whole note chord (marked *Re*). The third system features a treble staff with a half note (marked *mf*) and a series of eighth notes (marked *p*), and a bass staff with a whole note chord (marked *Re*) and a half note chord (marked *5*). The fourth system shows a treble staff with a half note (marked *f*) and a series of eighth notes (marked *mf*), and a bass staff with a whole note chord (marked *Re*) and a half note chord (marked *5*). The fifth system concludes the piece with a treble staff containing a half note (marked *p*) and a series of eighth notes, and a bass staff with a whole note chord (marked *Re*) and a half note chord (marked *5*). The score includes various musical notations such as dynamics (*f*, *mf*, *p*), fingerings (1, 2, 3, 4, 5), and ornaments (marked with a star symbol).

CONSOLATION

N. SOKOLOWSKY

Moderato

①

The musical score for "Consolation" by N. Sokolowsky is written for piano and bass. It is in G major (one sharp) and 4/4 time, marked "Moderato". The score consists of five systems of two staves each. The first system begins with a piano (*p*) dynamic and a circled first ending bracket. The second system includes dynamics of mezzo-piano (*mp*), crescendo (*cresc.*), and forte (*f*). The third system starts with piano (*p*). The fourth system begins with mezzo-forte (*mf*) and includes a crescendo (*cresc.*). The fifth system starts with piano (*p*) and ends with a ritardando (*rit.*) marking. The score is filled with various musical notations including eighth and sixteenth notes, rests, and fingerings (1-5) for both hands.

MINUETTO

For a Masked Ball

CARL REINECKE
Op. 107, No. 23

Con moto

The musical score is written for piano and bass. It begins with a treble clef and a 3/4 time signature. The tempo is marked 'Con moto'. The first system includes a piano (pp) marking. The second system includes a piano (pp) marking. The third system includes a piano (pp) marking. The fourth system is marked '(Coda)'. The score includes various fingerings and articulations throughout.

playing of the middle voices. Parallel Double Thirds, when *legato*, as in the second *period*, require the action of the fingers only. The tones must be well connected; the fingers must fall with equal force and together. [§ 6]

Soldiers' March, Schumann

§ 3. The importance of good phrasing may well be seen here. If the student were to play the *eighth* notes in the First Subject in the same manner as is required for the *quarter* notes in the Second Subject, there would be no variety throughout the piece, except that afforded by the succession of melody tones and the changes of harmony. However there is not a sufficient variety in the rhythmic structure, and modes of touch are also necessary. Consequently, even though the same rhythm and melody of the First Subject is used at the beginning of the Second, there is still possible the touch variety, now *legato* instead of *staccato*. There is also the change of harmony, now the Dominant in place of the Tonic.

The first *motive* is to be played with the tone continuous for the first three-quarters of the measure. The next three measures, while of a detached character, are not entirely *staccato*. The next four measures are the same in character and content. These eight measures comprise the First Subject. There is a modulation to the Dominant at the close of the first *period*.

The Second Subject gives the full time allowance for the first phrase of two measures. The second phrase reverts, for two measures, to the character of the first detached group; then follows

a repetition of the preceding four measures, slightly altered, leading to the return of the First Subject for four measures. The last four measures revert to the Second Subject, now in the Subdominant, and the close is reached employing the material formerly announced. [§ 5]

Andante, Kuhlau

§ 4. The first eight measures of this ANDANTE may be said to constitute a musical sentence called a PERIOD, which in turn is divided into smaller units. The first continuous passage, as embraced within the *slur*, reaching from the beginning of the piece to the first *quarter* note in the right-hand part, or to the end of the fifth one of the eight counts in the second measure. During this time there should be no interruption or cessation of the sound. The fingers must lie close to the keys, delivering the passage much as one might speak a phrase which is not a complete sentence. The hand is lifted slightly at the close of this passage, beginning a new figure of three notes, after which the hand is again lifted to separate slightly all of the similar groups which follow. By this manner of inflection the musical sentence becomes intelligible to the listener. [§ 7]

Consolation, Sokolowsky

§ 5. There is one *motive* (1) the continual repetition of which constitutes the thematic material of this whole piece. The melody remains in the right-hand part, at times accompanied by a simple harmonic suggestion in one or more voices. Observe the indications for phrasing. [§ 8]

CUMULATIVE REVIEW AND ELABORATION OF FUNDAMENTAL TECHNIC

First Assignment

SPECIAL TECHNIC: Review the preparatory exercise for the Syncopated Pedal, Example No. 1.

ARPEGGIOS: Practise the Diminished Seventh *arpeggio* starting on *D*, and extend through five octaves, in quadruple meter with one Doublet on the fourth count, as in Example No. 5, 1. Transpose the *arpeggio* to begin upon each of the seven white keys of the Diatonic scale.

CHORDS: Practise the Cadences in the Keys of *F#* and *Gb* major, in the three positions shown in Example No. 7; also, review the *major* Cadences in all of the remaining Keys.

SCALES: Review all of the Harmonic *minor* Scales in nine-note lengths (2-1, Example No. 5).

REVIEW: Play all of the Dominant Seventh to Tonic Third Resolutions, in the Circle of Fifths, as in Example No. 6.

Second Assignment

SPECIAL TECHNIC: There are possible 120 different changes of the five fingers. A complete table of these is given in Example No. 3. This Table has previously been applied to the Five-Finger Sequences in all Keys. Also, there have been used the eighteen different rhythmic patterns for groups of five sounds. In Example No. 4, these eighteen patterns are applied in Contrary Motion to the five tones in the normal hand position, to show how the first one of the 120 Five-Finger Changes can be practised in the eighteen rhythmic patterns. After this has been practised, apply the eighteen rhythmic patterns to each and every one of the 120 changes listed in the complete table.

ARPEGGIOS: Practise the Diminished Seventh *arpeggio* beginning on *D*, through five octaves, in quadruple meter, with one Doublet, the Doublet

successively on the fourth, third, second and first counts as in Example No. 5, II, III and IV.

CHORDS: Play the Sequence of Twelve Cadences as in Example No. 8. Observe that the numerals I, II, III, refer to the three positions in which the Cadences in each Key have previously been given.

SCALES: Apply to the *major* Scales (2-i, Example No. 4) and the Harmonic *minor* Scales (2-i, Example No. 5), the model shown in Example No. 2. Also apply the same Model to all of the Melodic *minor* Scales.

REVIEW: All unfinished material.

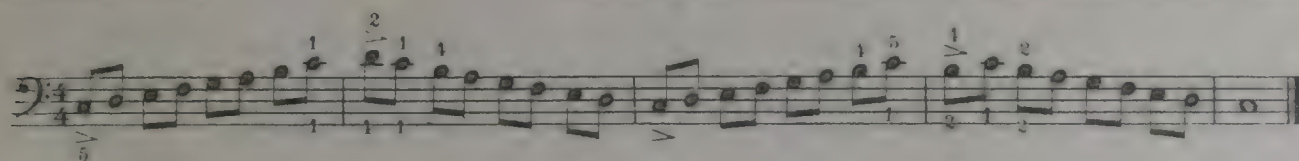
Example No. 1

Pedal Preparation.



Example No. 2

Model to be Applied to *major* and *minor* Scales



Example No. 3

Complete Table of 120 Five-finger Changes

1. 5 4 3 2 1	7. 5 3 4 2 1	13. 5 2 4 3 1	19. 5 1 4 3 2
2. 5 4 3 1 2	8. 5 3 4 1 2	14. 5 2 4 1 3	20. 5 1 4 2 3
3. 5 4 2 3 1	9. 5 3 2 4 1	15. 5 2 3 4 1	21. 5 1 3 4 2
4. 5 4 2 1 3	10. 5 3 2 1 4	16. 5 2 3 1 4	22. 5 1 3 2 4
5. 5 4 1 3 2	11. 5 3 1 4 2	17. 5 2 1 4 3	23. 5 1 2 4 3
6. 5 4 1 2 3	12. 5 3 1 2 4	18. 5 2 1 3 4	24. 5 1 2 3 4
25. 4 5 3 2 1	31. 4 3 5 2 1	37. 4 2 5 3 1	43. 4 1 5 3 2
26. 4 5 3 1 2	32. 4 3 5 1 2	38. 4 2 5 1 3	44. 4 1 5 2 3
27. 4 5 2 3 1	33. 4 3 2 5 1	39. 4 2 3 5 1	45. 4 1 3 5 2
28. 4 5 2 1 3	34. 4 3 2 1 5	40. 4 2 3 1 5	46. 4 1 3 2 5
29. 4 5 1 3 2	35. 4 3 1 5 2	41. 4 2 1 5 3	47. 4 1 2 5 3
30. 4 5 1 2 3	36. 4 3 1 2 5	42. 4 2 1 3 5	48. 4 1 2 3 5
49. 3 5 4 2 1	55. 3 4 5 2 1	61. 3 2 5 4 1	67. 3 1 5 4 2
50. 3 5 4 1 2	56. 3 4 5 1 2	62. 3 2 5 1 4	68. 3 1 5 2 4
51. 3 5 2 4 1	57. 3 4 2 5 1	63. 3 2 4 5 1	69. 3 1 4 5 2
52. 3 5 2 1 4	58. 3 4 2 1 5	64. 3 2 4 1 5	70. 3 1 4 2 5
53. 3 5 1 4 2	59. 3 4 1 5 2	65. 3 2 1 5 4	71. 3 1 2 5 4
54. 3 5 1 2 4	60. 3 4 1 2 5	66. 3 2 1 4 5	72. 3 1 2 4 5
73. 2 5 4 3 1	79. 2 4 5 3 1	85. 2 3 5 4 1	91. 2 1 5 4 3
74. 2 5 4 1 3	80. 2 4 5 1 3	86. 2 3 5 1 4	92. 2 1 5 3 4
75. 2 5 3 4 1	81. 2 4 3 5 1	87. 2 3 4 5 1	93. 2 1 4 5 3
76. 2 5 3 1 4	82. 2 4 3 1 5	88. 2 3 4 1 5	94. 2 1 4 3 5
77. 2 5 2 4 1	83. 2 4 1 5 3	89. 2 3 1 5 4	95. 2 1 3 5 4
78. 2 5 2 1 4	84. 2 4 1 3 5	90. 2 3 1 4 5	96. 2 1 3 4 5
97. 1 5 4 3 2	103. 1 4 5 3 2	109. 1 3 5 4 2	115. 1 2 5 4 3
98. 1 5 4 2 3	104. 1 4 5 2 3	110. 1 3 5 2 4	116. 1 2 5 3 4
99. 1 5 3 4 2	105. 1 4 3 5 2	111. 1 3 4 5 2	117. 1 2 4 5 3
100. 1 5 3 2 4	106. 1 4 3 2 5	112. 1 3 4 2 5	118. 1 2 4 3 5
101. 1 5 2 4 3	107. 1 4 2 5 3	113. 1 3 2 5 4	119. 1 2 3 5 4
102. 1 5 2 3 4	108. 1 4 2 3 5	114. 1 3 2 4 5	120. 1 2 3 4 5

Example No. 4

Rhythmic Patterns to apply to the 120 Finger Changes

Example No. 4 displays 18 rhythmic patterns, labeled I through XVIII, arranged in four rows. Each pattern consists of a piano (right) staff and a bass (left) staff. The patterns are as follows:

- I:** Piano staff has notes 5, 4, 3, 2, 1. Bass staff has a steady eighth-note accompaniment.
- II:** Similar to I, with a different piano staff melody.
- III:** Similar to I, with a different piano staff melody.
- IV:** Similar to I, with a different piano staff melody.
- V:** Similar to I, with a different piano staff melody.
- VI:** Similar to I, with a different piano staff melody.
- VII:** Similar to I, with a different piano staff melody.
- VIII:** Similar to I, with a different piano staff melody.
- IX:** Similar to I, with a different piano staff melody.
- X:** Similar to I, with a different piano staff melody.
- XI:** Similar to I, with a different piano staff melody.
- XII:** Similar to I, with a different piano staff melody.
- XIII:** Similar to I, with a different piano staff melody.
- XIV:** Similar to I, with a different piano staff melody.
- XV:** Similar to I, with a different piano staff melody.
- XVI:** Similar to I, with a different piano staff melody.
- XVII:** Similar to I, with a different piano staff melody.
- XVIII:** Similar to I, with a different piano staff melody.

Example No. 5 Rhythmic Models for Diminished Seventh *arpeggios* with Doublets

[Sup. Tech. II, No. 34]

Example No. 5 displays four rhythmic models, labeled I through IV, arranged in two rows. Each model consists of a piano (right) staff and a bass (left) staff. The models are as follows:

- I:** Piano staff has a complex melody with many doublets and fingerings. Bass staff has a steady eighth-note accompaniment.
- II:** Similar to I, with a different piano staff melody.
- III:** Similar to I, with a different piano staff melody.
- IV:** Similar to I, with a different piano staff melody.

Example No. 6

The Circle of Dominant Seventh to Tonic Third Resolutions

Example No. 6 displays 13 numbered measures of dominant seventh to tonic third resolutions. The notation is in bass clef with a key signature of one sharp (F#). The measures are arranged in two rows. Measures 1 through 13 show various chord resolutions, with some measures offering alternative resolutions indicated by 'or'.

Example No. 7

Major Cadences: G \flat and F \sharp .

Example No. 7 shows major cadences in G \flat and F \sharp major. The notation is in treble and bass clefs. The first system shows cadences in G \flat major (I, II, III) and the second system shows cadences in F \sharp major (I, II, III). The word 'simile' is used to indicate that the patterns are similar.

Example No. 8

The Sequence of Twelve Major Cadences

Example No. 8 shows a sequence of twelve major cadences. The notation is in treble and bass clefs. The cadences are labeled I, II, III, I, II, III, I, II, III, I, II, III. The major keys are: C major, G major, D major, A major, E major, B major, G \flat major, D \flat major, A \flat major, E \flat major, B \flat major, and F major. The word 'simile' is used to indicate that the patterns are similar.

THE HARMONIOUS BLACKSMITH

SIMPLIFIED EDITION

Andantino grazioso

HÄNDEL

dolce

rall.

First system of a musical score in G major, 3/4 time. The treble staff features a melodic line with eighth-note triplets and sixteenth-note patterns, accompanied by a bass line with eighth-note triplets. Fingering numbers (3, 5, 1, 3, 5, 1, 3, 1, 4, 5, 2, 5, 3) are indicated above the treble staff notes.

Second system of the musical score. The treble staff continues the melodic line with eighth-note triplets and sixteenth-note patterns. The bass line provides harmonic support with eighth-note triplets. Fingering numbers (2, 5, 1, 3, 1, 2, 1, 2, 1, 2, 1, 2) are indicated above the treble staff notes.

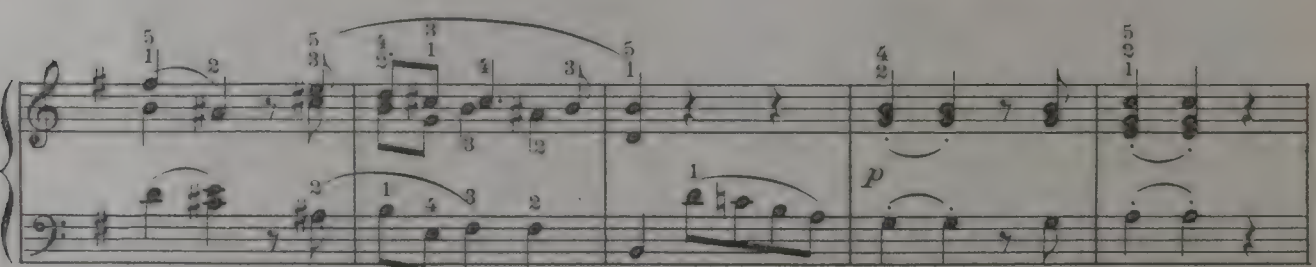
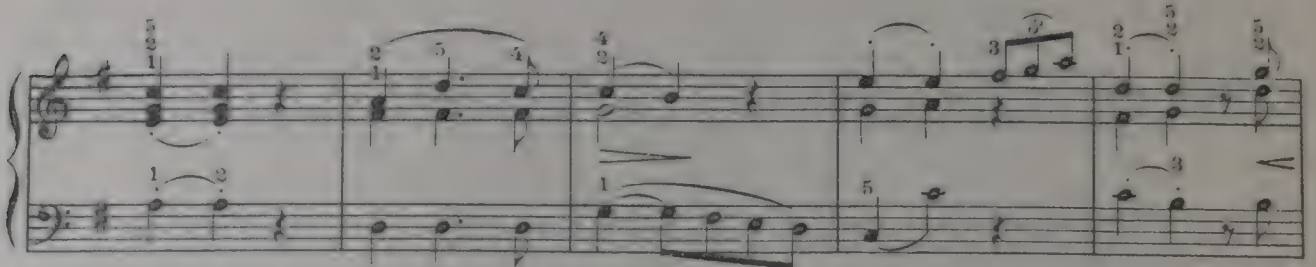
Third system of the musical score. The treble staff features a melodic line with eighth-note triplets and sixteenth-note patterns. The bass line provides harmonic support with eighth-note triplets. The tempo marking *rall.* is present. Fingering numbers (1, 4, 1, 2, 1, 2, 5) are indicated above the treble staff notes.

ANDANTE RINALDO

G. F. HÄNDEL

Fourth system of the musical score, marked *Andante*. The treble staff features a melodic line with eighth-note triplets and sixteenth-note patterns. The bass line provides harmonic support with eighth-note triplets. The tempo marking *Andante* is present. Fingering numbers (4, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2) are indicated above the treble staff notes.

Fifth system of the musical score. The treble staff features a melodic line with eighth-note triplets and sixteenth-note patterns. The bass line provides harmonic support with eighth-note triplets. The tempo marking *Andante* is present. Fingering numbers (3, 1, 2, 3, 1, 2, 1, 2, 1, 2, 1, 2) are indicated above the treble staff notes.



LANDLER

Allegretto

DUVERNOY

The musical score is written for piano in 3/4 time. It consists of six systems of music, each with a treble and bass staff joined by a brace. The key signature has one sharp (F#). The score includes various musical notations such as notes, rests, slurs, and fingerings. Dynamics include *p* (piano) and *f marcato* (forte marked). The piece concludes with a double bar line and the instruction *Fine*.

p

f marcato

f marcato

Fine

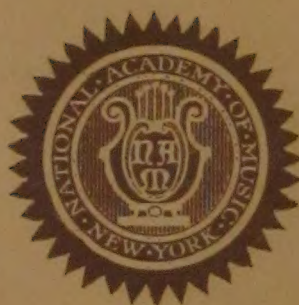
E major
Remember Gate
Brünnel II

CHILD'S PRAYER

TH. KULLAK

Andante

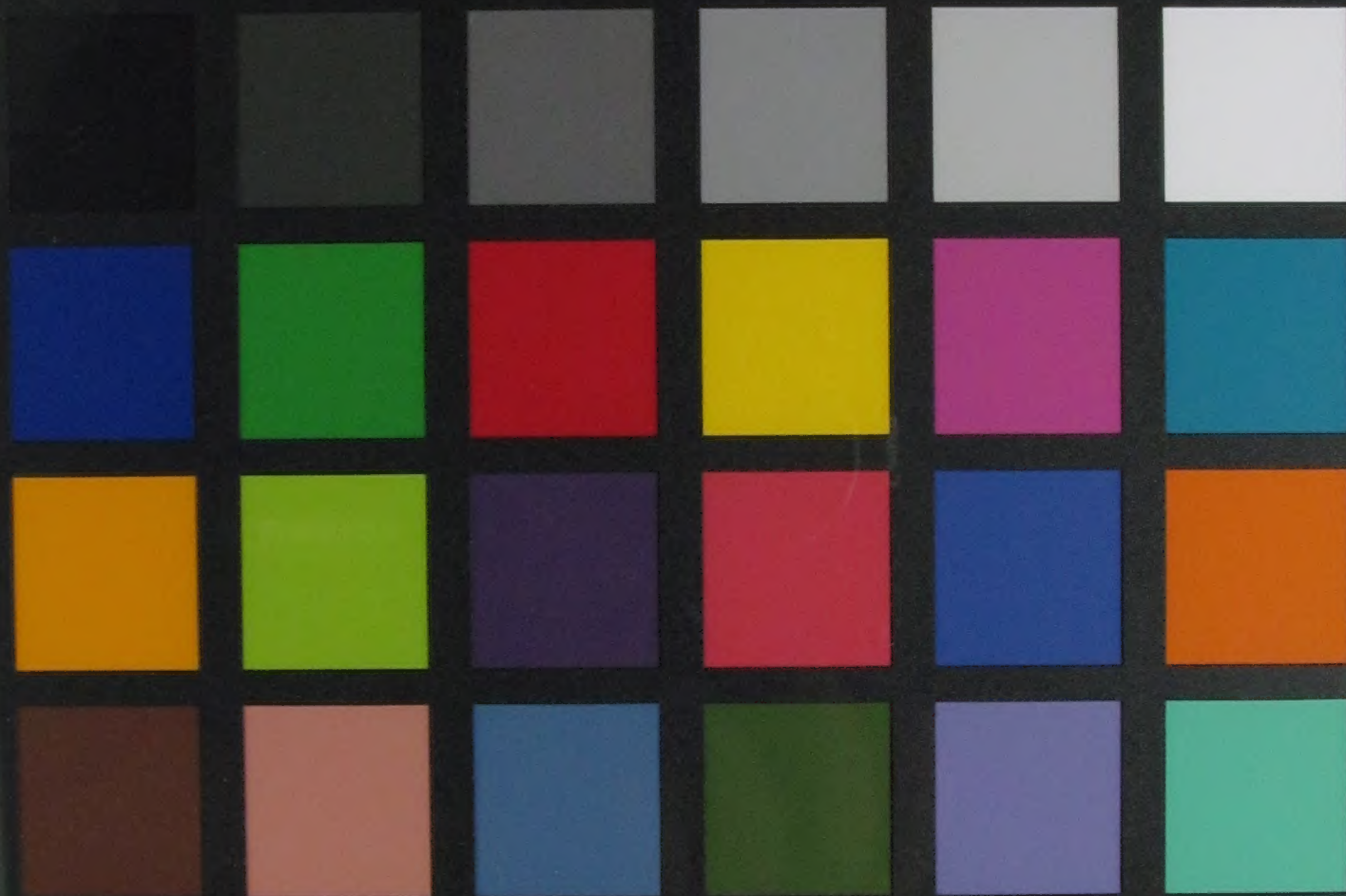
The musical score is written for piano and organ. It begins with a treble clef and a bass clef, with a key signature of three flats (B-flat, E-flat, A-flat) and a time signature of 4/4. The tempo is marked 'Andante'. The score is divided into six systems. The first system includes a piano introduction marked 'p' and '3/4'. The second system features a piano melody marked 'più f' and 'f'. The third system includes a piano melody marked 'mf'. The fourth system features a piano melody marked 'pp'. The fifth system includes a piano melody marked 'f'. The sixth system includes a piano melody marked 'rall.' and 'f'. The score concludes with a final chord.



GRADE II

BOOK 1

FL II



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